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DOCTOR WHO MAGAZINE™

The **OFFICIAL MAGAZINE** of the BBC television series

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Previews from the sketch pad of Russell T Davies

TIME for a LADY

"This is a brand-new journey for me and for everyone"

Jodie Whittaker on becoming the Thirteenth Doctor

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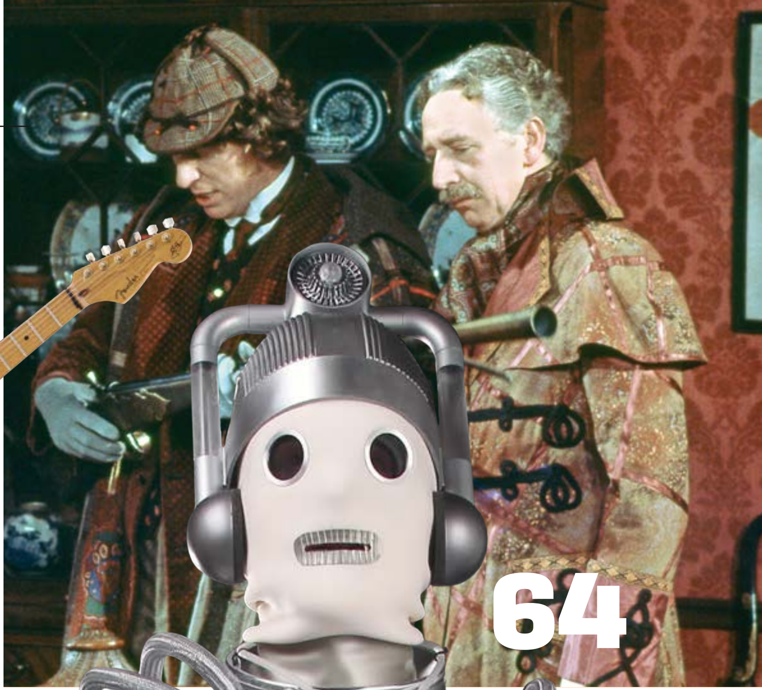

INTERVIEWS

12 JODIE WHITTAKER
18 MILLENNIUM FX
24 NICHOLAS BRIGGS
28 RUSSELL T DAVIES AND JAMES GOSS
32 HANK MARVIN

FEATURES

14 THE XIII CHROMOSOME
34 THE TRAIL OF A TIME LORD
50 2016 ANNUAL SURVEY RESULTS
54 THE FACT OF FICTION *The Aztecs*
64 TREVOR BAXTER REMEMBERED

REGULARS

4 GALLIFREY GUARDIAN
6 BEYOND THE TARDIS
8 GALAXY FORUM
37 COMIC STRIP *The Parliament of Fear* Part Two
68 THE DWM REVIEW
74 CROSSWORD & COMPETITIONS
76 COMING SOON
82 WOTCHA!
83 NEXT ISSUE

DOCTOR WHO
NOW WE ARE SIX HUNDRED
A Collection of Time Lord Verse
JAMES GOSS
Illustrated by RUSSELL T DAVIES
DOCTOR WHO
TALES OF TERROR
74
DOCTOR WHO
Bernice SUMMERFIELD
From the world of BBC TV's DOCTOR WHO
THE DOCTORS
THE TOM BAKER YEARS
HANK MARVIN
Without A Word
Win!

BBC DOCTOR WHO MAGAZINE

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12

> “I feel like a kid in a toy shop. I feel like I’m five years old. In a good way – not a terrifying way!”

LETTER FROM The Editor

Beginning a new job is always a bit daunting – especially if you’re stepping into the shoes of someone who’s been running the shop for years. On my first day as editor of **Doctor Who Magazine** I was reminded of the slightly uncertain interview Peter Davison gave to the *Radio Times* in 1981. Tom Baker had been the Doctor for the last seven years, so Peter sought his counsel over a drink in the BBC bar. “But it was *Top of the Pops* that night,” Peter remembered, “and the noise was so furious all I heard was ‘good luck’!”

Tom Spilsbury was the editor of **DWM** for considerably longer than seven years, but fortunately for me he’s shared rather more advice since handing over the keys to this particular TARDIS.

Even though your editor has regenerated, I’m glad to say the rest of the crew is sticking around – deputy editor Peter Ware, editorial assistant Emily Cook and comic-strip supremo Scott Gray are working alongside me, while former art editor Richard Atkinson will be juggling design duties with feature writing in the months to come. Mike Jones comes aboard as a designer and the brilliant Peri Godbold returns as the new art editor. Peri and I have been here before and we’re both delighted to be back.

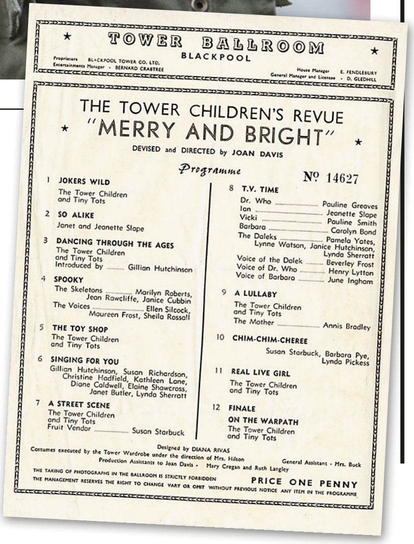
I can’t wait for you to see what we’ve got in store, but it would be remiss to close this editorial without mentioning the first female Doctor. So here’s some long-overdue recognition for Pauline Greaves, who played ‘Dr Who’ in a children’s revue called *Merry and Bright* at the Tower Ballroom, Blackpool, in the summer season of 1965. Although Pauline mimed to the voice of actor Henry Lytton, in every other respect this was an all-female production. Barbara, Vicki, the Daleks and even Ian were played by the girls of Joan Davis’ dance school.

As far as we can tell the show opened in June 1965, which surely means that Pauline holds some kind of record. Unless, of course, you know better. Did your mum or nan play the Doctor before that? Write in and let us know.

In the meantime, you can read our exclusive interview with the *latest* female Doctor on page 12.

Happy times and places…
(I’ve always wanted to say that!)

Marcus



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“MERRY AND BRIGHT”
DEVISED and DIRECTED by JOAN DAVIS

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Nº 14627

1 **JOKERS WILD**
The Tower Children and Tiny Tots

2 **SO ALIKE**
Janet and Jeanette Slape

3 **DANCING THROUGH THE AGES**
The Tower Children and Tiny Tots
Introduced by .... Gillian Hutchinson

4 **SPOOKY**
The Skeletons .... Marilyn Roberts, Jean Rawcliffe, Janice Cubbin
The Voices .... Ellen Silcock, Maureen Frost, Sheila Rossall

5 **THE TOY SHOP**
The Tower Children and Tiny Tots

6 **SINGING FOR YOU**
Gillian Hutchinson, Susan Richardson, Christine Hadfield, Kathleen Lane, Diane Caldwell, Elaine Shawcross, Janet Butler, Lynda Sherratt

7 **A STREET SCENE**
The Tower Children and Tiny Tots
Fruit Vendor .... Susan Starbuck

8 **T.V. TIME**
Dr. Who .... Pauline Greaves
Ian .... Jeanette Slape
Vicki .... Pauline Smith
Barbara .... Carolyn Bond
The Daleks .... Pamela Yates, Lynne Watson, Janice Hutchinson, Lynda Sherratt
Voice of the Dalek .... Beverley Frost
Voice of Dr. Who .... Henry Lytton
Voice of Barbara .... June Ingham

9 **A LULLABY**
The Tower Children and Tiny Tots
The Mother .... Annis Bradley

10 **CHIM-CHIM-CHEREE**
Susan Starbuck, Barbara Pye, Lynda Pickess

11 **REAL LIVE GIRL**
The Tower Children and Tiny Tots

12 **FINALE**
ON THE WARPATH
The Tower Children and Tiny Tots

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General Assistant - Mrs. Buck
Production Assistants to Joan Davis - Mary Cregan and Ruth Langley
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A very warm welcome to the universe of *Doctor Who*, Jodie! Newstrade distribution: Marketforce (UK) Ltd 020 3787 9001. ISSN 0957-9818

Gallifrey Guardian

All the latest official news from every corner of the *Doctor Who* universe...

■ THE DOCTOR WHO AUDIO ANNUAL

THE DOCTOR WHO AUDIO ANNUAL

The Doctor Who Audio Annual, a forthcoming release from BBC Audio, includes a selection of stories that were published in *The Doctor Who Annual* from the mid-1960s to the mid-1980s. The stories are read by Peter Purves (Steven), Anneke Wills (Polly), Geoffrey Beevers (the Master), Matthew Waterhouse (Adric) and Nicola Bryant (Peri). Also included are readings of two vintage essays – *Who is Doctor Who?* from the 1966 Annual and *The Phoenix in the TARDIS* from the 1968 Annual. *The Doctor Who Audio Annual* is available to pre-order now from online retailers, and is due for release on 7 December.

■ KEEPING IT WHEEL

The four missing episodes of the six-part story *The Wheel in Space* (1968) have been newly reconstructed from telesnaps and the off-air soundtrack. All six episodes of this Second Doctor adventure, which features the Cybermen, will be available to subscribers of the streaming service BritBox from September. Sadly, BritBox is only available outside the UK and there has not yet been an announcement about whether *The Wheel in Space* will be accessible to UK viewers. An episode of the reconstruction débuted at the San Diego Comic-Con in July. You can watch a video clip here: *tinyurl.com/BBWheel*

■ DR MEN FIGURINES

Following the success of the *Doctor Who/Mr Men* mash-up book series, this autumn will see the release of the first four figurines in a new range of collectables: Dr First, Dr Fourth, Dr Eleventh and Dr Twelfth. Each figure will retail at £9.99, and should be widely available.

DR. ELEVE
DR. TWELFTH

Jodie records her first scene as the Doctor

The Thirteenth Doctor takes possession of the TARDIS key.

Jodie Whittaker, the actor who will take over from Peter Capaldi as the star of *Doctor Who*, has recorded her first scene as the Doctor for this year's Christmas Special, *Twice Upon a Time*.

The scene has been written by incoming head writer and executive producer Chris Chibnall, while the majority of the episode has been scripted by his predecessor, Steven Moffat. *Twice Upon a Time*'s director, Rachel Talalay, tweeted: 'Thrilled that I will be directing the amazing #DoctorWho13 Jodie Whittaker in Xmas episode. Plenty of time before Xmas to get that done.' Jodie will start to record her first series as the Doctor later this year.

On 18 July it was revealed that the minute-long scene which introduced Jodie Whittaker as the Thirteenth Doctor has been watched over 16 million times on BBC social media channels around the world. Piers Wenger, Controller of BBC Drama, said: "To see the overwhelmingly positive response to the news that Jodie Whittaker will star as the Thirteenth Doctor, and know that the reveal has had over 16 million views online so far, is just phenomenal. It's exhilarating to see *Doctor Who* engaging with people on so many different levels and I cannot wait for the audience to see her in action on BBC One this Christmas."

Twice Upon a Time is expected to air on Christmas Day on BBC One. Among the cast joining Peter Capaldi will be David Bradley as the First Doctor, Pearl Mackie, Mark Gatiss and Toby Whithouse. Jared Garfield and Lily Travers will play Ben and Polly.

Deborah Watling 1948–2017

Deborah Watling, who played Victoria Waterfield in the 1960s, has died of lung cancer, aged 69.

Deborah was just 19 years old when she was cast as Victoria and although she only appeared in *Doctor Who* for a year, she starred some of the series' most memorable adventures including *The Evil of the Daleks* (1967), *The Tomb of the Cybermen* (1967), *The Web of Fear* (1968) and *Fury from the Deep* (1968). Two of Deborah's stories – *The Abominable Snowman* (1967) and *The Web of Fear* – featured her real-life father, actor Jack Watling.

Although primarily a stage actress, Debbie also appeared opposite Cliff Richard in the 1973 film *Take Me High* and played Norma in the 1979 TV series *Danger UXB*.

Debbie was a popular guest at conventions and when *The Web of Fear* and *The Enemy of the World* (1968) were recovered in 2013, she attended the press conference to share her memories of Patrick Troughton and their time on *Doctor Who*.

DWM will pay full tribute to Debbie's life and career next issue.

Freema Agyeman's Apologia

Exclusive to **DWM** readers, you can get 25 per cent off tickets to the West End production of *Apologia* at Trafalgar Studios. *Apologia* is a witty, topical and passionate play about generations, secrets, and warring perspectives. The production stars Freema Agyeman, who played companion Martha Jones opposite David Tennant in *Doctor Who*.

The offer is now live with the promo code 'MARTHA' and is available on all price bands and all performances until 16 September, subject to availability. This cannot be used in conjunction with other offers. Terms and conditions of sale are on the ATG website. For more details visit *tinyurl.com/DWMApologia*

New New Earth Adventures!

KIERAN HODGSON • ANNA HOPE • YASMIN BANNERMAN • ADJOA ANDOH
DOCTOR WHO
TALES FROM
NEW EARTH

Big Finish has announced that it will be releasing a new box set of audio adventures set on New Earth, the world that the Doctor first visited in the 2006 story of the same name.

Tales from New Earth will be comprised of four full-cast adventures: *Escape from New New York* by Roy Gill, *Death in the New Forest* by Roland Moore, *The Skies of New Earth* by Paul Morris and *The Cats of New Cairo* by Matt Fitton.

David Richardson, producer of the series, tells **DWM**, "Russell T Davies created such a rich, fully formed world in *New Earth* that it was ripe for its own spin-off series – and not only did Russell wholeheartedly approve of this idea, he generously gave us some very helpful suggestions and steers for certain characters. I'm so thrilled with this set. It's imaginative, vividly colourful and witty storytelling, filled with all manner of aliens – not only Catkind and Tree People, but some brand-new creations from the minds of our four writers."

The cast for these adventures includes Anna Hope as Hame (formerly a Novice Cat Nun, and now a Senator), Adjoa Andoh as Sister Jara (the biological sister of Sister Jatt), and Yasmin Bannerman playing the sapling of her character Jabe from 2005's *The End of the Word*. Joining these characters will be Devon Pryce played by Kieran Hodgson.

Tales from New Earth is scheduled for release in March 2018 and is available for pre-order from *bigfinish.com*, priced £23 on CD or £20 on download.

Adjoa Andoh, James Dreyfus and Anna Hope star in *Tales of New Earth*.

■ AN AUDIENCE WITH KATY MANNING

Room 5064 productions has arranged for Katy Manning (the Third Doctor's companion Jo Grant) to talk about her career at the Fab Café Bar in Manchester on Sunday 17 September from 5pm. Tickets cost £10 and include one free autograph. For more information and to book tickets go to: *tinyurl.com/FabKaty*

■ TOM BAKER YEARS

THE DOCTORS
THE TOM BAKER YEARS

The next release in Koch Media's unofficial *The Doctors* DVD series is *The Tom Baker Years*. This two-disc DVD set includes six documentaries presented by Nicholas Briggs which feature interviews with: Tom Baker (the Fourth Doctor), Elisabeth Sladen (Sarah Jane), Ian Marter (Harry), Louise Jameson (Leela), Mary Tamm (Romana) and John Leeson (the voice of K9). *The Doctors: The Tom Baker Years* is available from 11 September 2017 from *tinyurl.com/TBYears*

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Beyond the TARDIS

COMPILED BY **DOMINIC MAY**

A round-up of what the cast and crew of *Doctor Who* have been up to away from the series…

NOT THE DOCTOR

■ **Jodie Whittaker** plays medical imposter Cath Hardacre in BBC One's Edinburgh-based four-part thriller *Trust Me*, which concludes on 29 August. Promoting the series, on 7 August she was interviewed by Shaun Keaveny for Radio 6, and by Lizo Mzimba for BBC News. She was on *Lorraine* on 8 August and on Radio 2's *Saturday Breakfast with Dermot* on 12 August. Jodie will also play Emma in the feature film *Journeyman*, expected later this year.

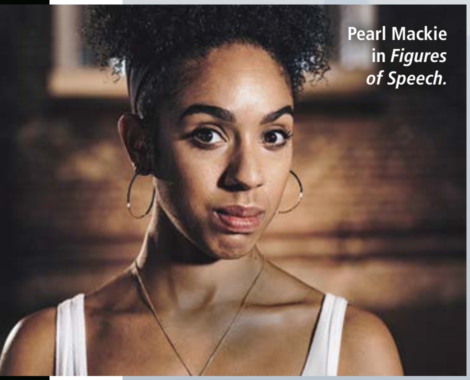
THE NEW DOCTOR

■ **Chris Chibnall** received an Honorary Doctorate in Literature from Edge Hill University on 17 July (*tinyurl.com/DrChibnall*). Addressing graduates he said, "Appointed a new Doctor yesterday, made an honorary doctor today – it's been quite a weekend." **Russell T Davies** contributed to Sky Arts' *The South Bank Show* edition on Sally Wainwright on 2 August. He receives the Edinburgh Television Festival's Outstanding Achievement Award on 25 August.

Chris Chibnall is a doctor!

NOT ON THE BUSES

■ Tabloid reporting from the San Diego Comic-Con of **Peter Capaldi** wishing to play Blakey in a **Steven Moffat** reworking of 1970s sitcom *On the Buses* should be taken with a pinch of salt. Capaldi quipped, "We are working our way through the classics, so it is bound to come up." Peter's Mr Curry in *Paddington 2* (released on 2 November) appears now to be a traffic warden rather than a bus conductor. **Pearl Mackie** has filmed a contribution to the Almeida Theatre's *Figures of Speech* digital project, which will be released soon.



Pearl Mackie in *Figures of Speech.*

THAT'S LUCAS LIFE

Matt Lucas is promoting his forthcoming book *Little Me – My Life From A-Z* (*tinyurl.com/MattPreOrder*). He starts in October with Waterstones Leadenhall Market on the 4th, the Ely Literary Festival on the 10th and Birmingham Town Hall on the 14th announced, plus a National Theatre Platform on 6 December (*tinyurl.com/LucasNT*). A 10-hour unabridged audio version will also be issued.

CHRISTMAS SPECIAL

■ July saw **Jenna Coleman** filming the Christmas special of ITV's *Victoria*, having been joined for Season Two by **Diana Rigg** as the Duchess of Bucchleuch. **Maisie Williams** attended the *Game of Thrones* Season Seven Los Angeles première on 12 July, with first episode *Dragonstone* featuring her with surprise guest Ed Sheeran.

MATT IN BIG APPLE

■ **Matt Smith** has been busy in New York filming the Robert Mapplethorpe biopic, where he plays the acclaimed photographer during the 1970s. Matt wears a hairpiece that makes him almost unrecognisable.

CHRIS COMMEMORATES

■ **Christopher Eccleston** attended *Twilight Song*'s opening night at London's Park Theatre on 17 July. He co-presented Radio 4's *Loose Ends* on 5 August, and can be heard commemorating World War I poets at The Danger Tree exhibition at Liverpool's Pier Head Village until 3 September.

SYLVESTER'S JOKE

■ **Sylvester McCoy**'s *A Joke* completes its Edinburgh run at theSpace on Niddry Street on 26 August. On 2 October **Paul McGann**'s LGBT thriller *B&B*, in which he plays Josh, arrives on home video.

DISCO POND

■ *Guardians of the Galaxy Vol 2's* home release on 4 September features **Karen Gillan** in the music video *Guardians Inferno*, parodying 70s disco. **Arthur Darvill** will feature in the BBC Three animated sitcom pilot *Sticky*.

WHO IS GO?

■ **David Tennant**, who attended the Wimbledon Men's Singles Final, was a *The Late Show with Stephen Colbert* guest on 9 August. He is the voice of billionaire inventor Tycho Reeves in ITV's *Thunderbirds Are Go* Season Three, with **Mark Gatiss** as Professor Quentin Questa. Other Tennant voice projects include Drostan Hynd for *Call of Duty: WWII* (out on 3 November), and Radio 4's forthcoming drama *Wild Honey*, which is based on Chekhov's *Platanov*. His Disney XD *Duck Tales* series arrives on 23 September, David having encountered the character on 24 July at Disneyland in Anaheim (*tinyurl.com/DavidScrooge*).

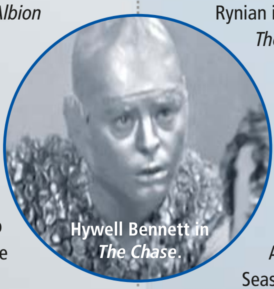
Jodie Whittaker as Cath Hardacre in BBC One's *Trust Me*.

LIVE BILLIE

■ **Billie Piper** concludes her award-winning *Yerma* reprise at The Young Vic with an NT Live cinema broadcast on 31 August followed by international screenings from 21 September. **Freema Agyeman** appears as Claire in *Apologia* at London's Trafalgar Studios until 18 November. She discusses the role at *tinyurl.com/FreemaApol* and *tinyurl.com/FreemaApol1*. Freema has confirmed her return for *Sense8*'s finale next year.

BARTLETT LAUNCH

Mike Bartlett's new play *Albion* about British identity and anxiety in the wake of the EU referendum launches the Almeida Theatre's winter season from 10 October to 24 November. **Frank Cottrell Boyce** is among the line-up for The Good Life Experience at the Hawarden Estate in Flintshire from 15 to 17 September (*www.thegoodlifeexperience.co.uk*).



Hywell Bennett in *The Chase*.

I NEED THE DOCTOR

John Barrowman was struck down with acute appendicitis on 24 July and rushed to the Eisenhower Medical Center in Rancho Mirage, California where successful surgery took place the following morning. He presents BBC One's *The National Lottery Awards* in September.

THE MARK OF GATISS

■ **Mark Gatiss** was *Radio Times*' guest editor (29 July to 4 August) as his BBC Four-curated series *Queers* aired within the *Gay Britannia* season (he talks in depth via *tinyurl.com/GatissCommission*). **Toby Hadoke**'s latest Radio 4 comedy drama, *Grand Designs of the Third Kind*, airs on 4 September.

OBITUARY

■ *Shelley* star **Hywel Bennett**, who was Rynian in 1965's *The Chase: The Death of Time*, died on 25 July aged 73. *The Masque of Mandragora*'s film editor, **Clare Douglas**, died on 9 July aged 73. Sam Beazley (credited as **Sam Beezely**), who was Alan Ellis in *Torchwood* Season One's tenth episode *Out of Time* (2006), died on 12 June aged 101.

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DOCTOR
MICHELLE GOMEZ
"We're literally one and the same. It works, this pairing. It really shouldn't work – but it does!"
EXCLUSIVE INTERVIEWS
The TW
MASTE
Two versions of the enemy team up to the secrets of the season finale: TH
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August 2017
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"This is a brand-new journey for me and for everyone"
Jodie Whittaker on becoming the Thirteenth Doctor
VEN MOFFAT on writing his last-ever Doctor Who ode, and saying goodbye to his favourite TV show...
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Galaxy Forum

Your views on everything going on in the hectic world of *Doctor Who*...

It was with great sadness that we heard of Deborah Watling's passing on 21 July; we'll pay tribute to her next issue. But for now, here's what you had to say following the announcement of the Thirteenth Doctor on Sunday 16 July...

Star Letter

Jodie Whittaker as Beth Latimer in Chris Chibnall's *Broadchurch*.

THE FUTURE'S BRIGHT!

■ **BARRY CRONIN** LANCASHIRE

As I'm old enough to remember the Third Doctor on TV, you might call me a traditional *Doctor Who* fan. And if you'd asked me, even quite recently, my thoughts about a woman being cast as the Doctor, I'd probably have been against it. But as we've come closer to another regeneration, I've found myself coming round to the idea. And when we got to see our new Doctor for the first time, when I wasn't punching the air, grinning like a fool and shouting "Yes!", I think I even had a tear in my eye. So much for tradition. Kudos to incoming showrunner Chris Chibnall and his colleagues – in just 60 seconds, with that reveal and that smile, they sprinkled some magic back into our favourite show. And to Jodie – congratulations. In a TV programme about time travel you've already made history, and the future's bright!

Barry's letter wins him a copy of the new full-cast audio box set *The Third Doctor Adventures: Volume Three* starring Tim Treloar and Katy Manning. It's available to order now from *bigfinish.com* priced £25 on CD or £20 to download.

DOCTOR WHO
TWO FULL-CAST AUDIO DRAMAS
THE THIRD DOCTOR ADVENTURES
THE CONQUEST OF FAR
STORM OF THE HOROFAX

LUCKY THIRTEEN?

■ **CRAIG ELLIOT** EMAIL

And so, the identity has been revealed. Jodie Whittaker will be the new Doctor. As social media goes into meltdown, I, for one, am looking forward to exciting possibilities. I will miss Peter Capaldi but am keen to see this newest incarnation. The new Doctor is a woman and it's about time!

■ **JAMES BUCKINGHAM** EMAIL

I've never wanted a tennis match to end as quickly as the Wimbledon 2017 Men's Final. Fortunately, when the reveal finally happened and the new Doctor removed her hood I couldn't have been happier with the face underneath. Jodie Whittaker was great as Beth Latimer in *Broadchurch* and I can't wait to see what qualities she brings to the role of the Doctor.

■ **DOMINIC FELLOWS** LIVERPOOL

New showrunner Chris Chibnall and Jodie Whittaker have already made TV history and created a legacy that will outlive us all. They don't need my validation, but heck they've got it anyway. Well done Chris and welcome Jodie to the big, mad, worldwide family that is *Doctor Who*. You are going to love it!

■ **CHRIS WINWOOD** EMAIL

As soon as I saw Jodie Whittaker in the trailer, I knew the right decision had been made. I am more excited about the series than I have been at any time since Christopher Eccleston's début. My uncertainties about a female Doctor have been dispelled immediately.

■ **SIMON DARLEY** (42) DONCASTER

I was hoping for a male actor as the Doctor until I recalled a recent **DWM** article on the show's co-creator Sydney Newman, who had suggested a female Doctor way back in the mid-80s. And if the idea was good enough for the show's 'father', then that's enough to convince me. Besides, it's unfair to write off the new incarnation before we've seen her in action, isn't it? To quote *The Power of the Daleks*, "Life depends on change and renewal."

■ **MATTHEW CROOKS** (29) EMAIL

The new Doctor only ever needed to be one thing: a brilliant actor. We've been blessed with 13 already and we have certainly gained another in the form of Jodie Whittaker!

■ **JAMES SLOAN** EMAIL

If they keep to the core appeal of the show, then the change of gender will pretty much be irrelevant. The right lead draws the viewer in and makes the show work. So, welcome aboard Jodie, and you can brace yourself for that most prestigious accolade, the **DWM** cover proclaiming 'Jodie Whittaker *is* the Doctor'!

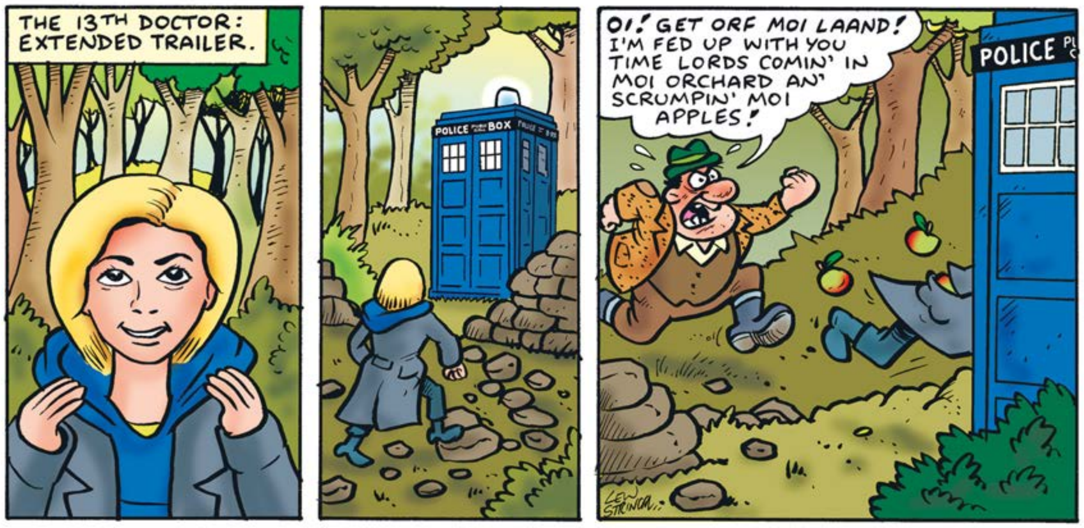
■ **HUW TURBERVILL** EMAIL

The announcement of a new Doctor is a bit like when your favourite sports team signs a player. You reserve judgement until you see how they actually perform. One aspect of the Doctor's core character is essential for me, however. The ability to put down an enemy – to hold up their fiendish schemes to ridicule and to make bullies look small. Sooner or later, the Thirteenth Doctor is going to confront an enemy. And then I will know if Ms Whittaker has nailed the role.

■ **DEAN BELANGER** CANADA

I hope it works. I really, really do. But I worry. In a true non-crazy, non-sexist way I just worry that this is the wrong route. I worry that the honeymoon period will come and go and so will the temporary headlines and we will all be left wondering, "Oh my, what has happened?" I have never wanted to be so wrong in my life. I hope I can write back to **DWM** in a year, fall on my face, beg for forgiveness and say how terribly wrong I was. I wish Jodie and Chris all the best. I *love* this show.

THE Daft DIMENSION BY LEW STRINGER


THE 13TH DOCTOR: EXTENDED TRAILER.
POLICE BOX
OI! GET ORF MOI LAAND! I'M FED UP WITH YOU TIME LORDS COMIN' IN MOI ORCHARD AN' SCRUMPIN' MOI APPLES!
POLICE
LEW STRINGER

SEND YOUR LETTERS TO... *Galaxy Forum*, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Email: **dwm@panini.co.uk** (marked 'Galaxy Forum' in the subject line), or log on to Twitter and tweet us at **www.twitter.com/dwmtweets**

Don't be angry with those of us who might not quite be joining the parade just yet. We may need time.

■ **NIC SAUNDERS** EMAIL
Since first tuning in, in the early 70s, the Doctor has been a man. As a precocious little six or seven year old, the identification was immediate and he's remained my mad man in a box ever since. The reaction that some fans of my generation felt upon learning the identity of 13 wasn't driven by misogyny or as a visceral reaction against some perceived politically correct agenda, but a deeply felt belief that something special had gone, that something treasured had changed.

Now a father myself, perhaps Jodie will give my daughter a Doctor to identify with. I still plan to watch alongside her on, or behind, the sofa. I look forward to the next phase of the greatest TV show in the world.

■ **AIDAN PHILLIPS** EMAIL
I have just found out that the next Doctor will be female. I'm not against a female Doctor, I just hope she was chosen because she was the right actor rather than because of her gender.

■ **JON DEAR** LONDON
No male tears, no ranting, no saying I'm boycotting a show that I have watched for 34 years and has got me through some low points in my life – that would be silly and meant I hadn't learnt a thing from the TV programme I love the most... but I didn't want to lose the most positive male role model in fiction. The man who was wise, brave and supportive, and above all, kind. There's now a hole where a true male hero was. The problem is wider than *Doctor Who*, and men need to demand better male role models every bit as much as women do. Perhaps the new companion can fulfil this role, and show that men can support capable women without being intimidated and scared of them.

■ **ABI GOULDING** EMAIL
Casting a woman as the Doctor was always going to ruffle a few feathers. Yes, it is a gamble, but only so much as the first regeneration was, and we all know how that turned out.

■ **PHIL JOHNSON** (48) LIVERPOOL
I must confess in the past I have been in the 'against' camp for a female Doctor, but it's time. The show needs a fresh expression and new ground to explore. Michelle Gomez has proved beyond a doubt that 'regenderation' is cool and crazy. I've loved 'New *Who*' but now we need 'New, New *Who*'.

William Hartnell as the First Doctor in a publicity shot from 1963.

■ **JON ROCHE** MAIDSTONE
Well, that has put the interstellar cat amongst the intergalactic pigeons! The splendid Jodie Whittaker will take up the mantle and is set to enthral us as the Doctor's journey continues.

I have been following the Doctor's adventures since November 1963 (and can do a very passable cosplay Hartnell, although I do prefer my Seventh Doctor outfit) and this decision will not see me reaching for the off button on the remote.

On the contrary, this bold, exciting choice has my full support. William Hartnell was *my* Doctor and it would be reasonable to think that people of my generation would be unhappy with such a radical change in the programme. But never fear, Ms Whittaker; I have been on this journey since the beginning and I applaud this decision wholeheartedly.

■ **JOHN COLLINS** WORCESTERSHIRE
This must be a moment of both trepidation and excitement for Jodie Whittaker as she carries the full weight of the series' history on her shoulders. Let's then welcome her with open arms and minds. The Doctor will continue to never be cruel or cowardly. *He* will never give up, and *she* will never give in. Have faith. I started watching with the First Doctor, and I'm just so pleased to have a Thirteenth!

■ **NICK FINCH** YORKSHIRE
I am the father of a transgender son. He was born female and lived his life as such, but never felt he was in the right body for his identity. *Doctor Who* as a series and the Doctor as the central character has always championed the outsider, the underdog, celebrated our differences and been inclusive. I applaud the casting of a female Doctor, because it sends a tremendous message to the LGBT community and to anyone who knows the anguish of being perceived as 'different'.

■ **FUNKY** EMAIL
Welcome to the show Jodie! I bet you will be amazing and totally the Doctor. I will need a wig for cosplay though...

■ **AUSTIN HAIGH** EMAIL
So, the new Doctor is a lady! How do I feel about that? Well, a number of years ago I would've been outraged, but now in 2017, I simply take it in my stride and say good luck to her.

I made the same mistake when *Battlestar Galactica* announced that they were recasting Starbuck as a lady in 2003. That made me super-angry, and then turned out to be *the* best decision in science-fiction history.

■ **JEFF JOLLY** EMAIL
I reckon the new Doctor's first words should be: "Well, this is gonna confuse the heck out of Strax!"

■ **ADAM CHAPMAN** EMAIL
Doctor Who has always been about pushing boundaries without limits, rooted in the belief that we should all have the same opportunities in life regardless of gender, orientation, race or the colour of our skin. To me the real magic is that casting a female Doctor will teach every daughter and every women that you can dream; and that your gender should never be a limitation for what you want to achieve. Every child can run around with their sonic screwdrivers and pretend to be the Doctor. For that's the true nature of our beloved show, it always was and always will be limitless. ►

WHO TUBE

This month's pick of *Who*-related videos

■ *The Fan Show*'s Christel Dee and Luke Spillane react to seeing the Thirteenth Doctor for the first time. Go to: **tinyurl.com/Fan13Reaction**

■ Not everything that was recorded for the last series was used in the finished episodes. See what you missed here... Go to: **tinyurl.com/series10scenes**

■ Peter Capaldi and showrunner Steven Moffat are interviewed by IMDb at this year's San Diego Comic-Con. Go to: **tinyurl.com/PeterandSteven**

COMIC CON
COMIC CON
COMIC
■ Watch the *Who* panel with Peter, Pearl, Matt, Michelle, Steven Moffat and Mark Gatiss at San Diego Comic-Con. Go to: **tinyurl.com/SDCCWho**

BBC Radio Coventry & Warwickshire
Tom Spilsbury
■ Former **DWM** editor Tom Spilsbury snuck Hartnell episode titles into his radio interviews about the new Doctor! Go to: **tinyurl.com/TomHartnell**

Galaxy Forum

WE ALSO HEARD FROM

Get in touch with us via Twitter!

@ianmb63 Enjoying Tom Spilsbury's swan song, **DWM** 515. A decade of very 'nice' mags, good to go out on a high!
@Dr2Pat Loving **DWM** 515. Great stuff as ever. Good luck in the future Tom Spilsbury. You've been a great editor for the best mag in time and space.
@r4isstatic Aw. Reading **DWM** 515, it's wonderful how a TV series can inspire such friendship, creativity, good humour, hard work and devotion.
@Dan_Pearson **DWM** 515 was a great issue. So many memories of the last seven years with Steven Moffat. He made me a die-hard fan. I'll miss him!

DANIEL HUGHES EMAIL

A female Doctor was something a number of *Doctor Who* fans have been waiting for since Tom Baker first made that suggestion back in 1980. We've had female Doctors before, wonderfully performed by Joanna Lumley in 1999's *The Curse of Fatal Death* and Arabella Weir in the Big Finish audio *Exile*. Both gave us an eccentric take on the character, with feisty mannerisms. An official female incarnation is a welcome addition to the Doctor's many lives.

JIM WELKE (52) ILLINOS, USA

The one woman I would have liked to have at least been considered for the Doctor is a former child actress who has *Doctor Who* credentials, and is the same age William Hartnell was at the time *Doctor Who* premiered (though her next birthday will be before the new season airs). Of course, I'm talking about Sarah Sutton. If Colin Baker can play the Doctor a year after playing a guest character then why not Sarah Sutton 35 years after Nyssa's farewell?

NABIL SHABAN EMAIL

The Doctor being played by a woman? Well, why not. *Doctor Who* is a science fantasy, where there are no limits in space and time, and since the universe is said to be expanding, anything is possible. Besides, the Doctor is a Time Lord, and Time Lords are not human, but an extraterrestrial species, which may be poly-gender… not just female or male or hermaphrodite.

The Doctor, as a Time Lord, will probably assume any shape, form, gender, colouring as is necessary for the mission to be performed. Clearly, today, Earth humanoids are in need of female Time Warriors.

SIMON MEDDINGS EMAIL

I was not keen on a female Doctor. On came the trailer, the hood comes off and it's… Jodie Whittaker. I didn't care that it was a woman. I was buzzing with excitement as she smiled at the TARDIS. This sold it straight away. She owns the key, she owns the TARDIS. She *is* the Doctor. Not once did I ever feel like saying, "I'm not watching anymore." Welcome to the *Who* family Jodie. You'll find more love than hate.

We received a huge response to the news of Jodie's casting – and the vast majority of it was very positive. Meanwhile, Sunday 16 July was also the day the much-loved Trevor Baxter passed away…

TREVOR BAXTER

PAUL REYNARD MANCHESTER

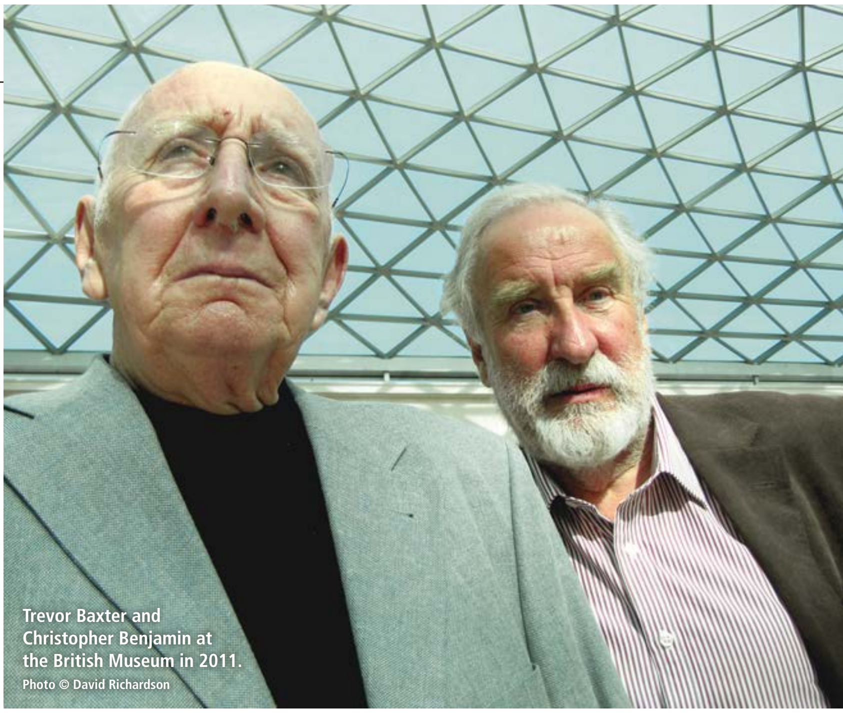
It was during 1977 that I vividly recall being entranced by *The Talons of Weng-Chiang*, with its homicidal homunculus and ravenous rats. But this story was also home to two truly beloved characters: Henry Gordon Jago and Professor George Litefoot. The casting of Christopher Benjamin as Jago and Trevor Baxter as Litefoot was inspired.

So it was with genuine sadness that I learned of Trevor Baxter's passing. From listening to many of the *Jago & Litefoot* audio adventures from Big Finish, Trevor came across as a warm, witty and truly gentle gentleman.

Trevor Baxter.

SEB HASI EMAIL

I was devastated to hear that Trevor Baxter has passed away. *The Talons of Weng-Chiang* was one of the stories that really got me hooked on *Doctor Who*'s early years, due in large part to the character of George Litefoot. At Big Finish, Trevor was absolutely marvellous and was one of the reasons the *Jago & Litefoot* audio adventures were the best. It is heartbreaking that we've lost one half of the infernal investigators.


Trevor Baxter and Christopher Benjamin at the British Museum in 2011.
Photo © David Richardson

EOGHAN DALY (15) EMAIL

Out of all the actors who have put their mark on *Doctor Who*, very few have made such an impact on me in the way Trevor Baxter did. His portrayal of Professor George Litefoot was constantly engaging. Trevor and Christopher Benjamin sparked off each other fantastically, giving us *Doctor Who*'s best and longest-lasting duo. Big Finish's audio adventures will never be the same again without him.

PAUL CLIFFORD EMAIL

Very sad to hear that Trevor Baxter has died. I listen to quite a lot of Big Finish audio dramas, and ever since the series first appeared, the *Jago & Litefoot* range has been my favourite – such a joy. RIP Trevor, you will be missed. At least we have all those audio dramas we can revisit time and again – as well as *Talons*, of course!

Turn to page 64 for DWM's tribute to Trevor Baxter.

That's all for now – please keep sending us your memories of Debbie Watling, plus letters on any and everything *Doctor Who* related!

On this month…

5 YEARS AGO

It's September 2012 and **DWM** 451 is sad to report the death of Mary Tamm…

MARY PASSES AWAY

Gallifrey Guardian sadly informed readers that: 'After a long battle with cancer, actress Mary Tamm passed away on 24 July. She was 62. Mary played the first incarnation of the Time Lady Romana in *Doctor Who*'s sixteenth series in 1978/79, joining Tom Baker's Fourth Doctor in the hunt for the Key to Time.' **DWM** published tributes to Mary from many of her friends and colleagues, including Tom Baker who wrote on his website: 'She was a darling companion and wonderfully witty and kind. I'm so sorry to hear of her death.'

CHIBNALL ON A SPACESHIP!

Meanwhile, in **DWM**'s episode preview for 2012's *Dinosaurs on a Spaceship*, writer Chris Chibnall was asked what he thought **DWM** readers would make of his latest episode… "You never write thinking about that. You write it going, 'Is this going to be delightful and surprising at seven o'clock on a Saturday night? And will my kids respond to it? Will it make them go "Ooh!" when they see the trailer?' You don't think about the reaction in any way other than that. And you never know – you never know on any show, and you particularly never know on *Doctor Who*. I hope it's as bonkers as *Doctor Who* has ever been… although I think that's quite a competition, especially these days!"

BBC
EXCLUSIVE PREVIEWS
DOCTOR WHO
MAGAZINE
NEW
DINOSAURS ON A SPACESHIP

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COLIN BAKER AND
A GREENWOOD IN
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BY JONATHAN MORRIS
CORTEX FIRE
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DOCTOR WHO
SYLVESTER McCOY AND
SOPHIE ALDRED IN
SHADOW PLANET
BY AK BENEDICT
WORLD APART
BY SCOTT HANDCOCK
FEATURING PHILIP OLIVIER
FULL CAST AUDIO DRAMA
SYLVESTER McCOY, BONNIE LANGFORD AND SOPHIE ALDRED IN
THE BLOOD FURNACE
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FULL CAST AUDIO D
BRAND NEW ADVENTURES
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THE DWM INTERVIEW

Lucky Number 13

Jodie Whittaker hasn't started recording her first series of *Doctor Who*, but she's well aware of the historic opportunity it represents.

INTERVIEW BY **MARCUS HEARN**

Jodie Whittaker as Cath Hardacre in *Trust Me*.

It's Thursday 10 August and Jodie Whittaker is making time for **Doctor Who Magazine**. We find her in reflective mood, wondering how her predecessors felt as they waited in the wings. "I don't know if you interviewed Peter, Matt or David," she says, "but I'm sure they were just as excited, nervous and liberated."

Jodie's casting as the Thirteenth Doctor has been subjected to levels of debate and scrutiny that are unprecedented in *Doctor Who*'s long history. She hasn't even seen any full scripts yet, but she's already firmly associated with a role that's threatening to eclipse the publicity for her latest series – BBC One's medical drama *Trust Me*. Jodie plays Cath Hardacre, a principled and resourceful nurse who is suspended from her NHS job after witnessing a case of medical malpractice. In order to keep working Cathy assumes the identity of a soon-to-emigrate friend, lifting her qualifications and credentials from discarded papers she finds in a dustbin.

Jodie's publicist seems pleasantly surprised that we want to discuss *Trust Me*, but why wouldn't we want to talk to the next Doctor about a role where she's *pretending* to be a doctor? Jodie herself shares our curiosity. "It's such a morally dubious thing to do," she says, "but there's a justification for it. In her stress and anxiety Cath feels that this is the only option open to her. This is one of those very bad decisions that are often made through desperation. Her love of the job hasn't gone away, even though she's suspended because of the whistleblowing scenario. It's not that she wants to be out of the NHS; she wants to find a future within it, when there seems to be no hope of that."

There's an ambiguity in Cath Hardacre that Jodie clearly finds appealing. "As audience members it's much more interesting for us to look at lead characters and not be able to say that someone is definitively a good person or a bad person. Sometimes a character might make a bad choice, but who is that person within that choice? That's what fascinated me about this role, because you're playing someone who, at her core, is a good person who's coming from a good place. But she's made this decision for her family and she can't back down."

Will Jodie be preparing to play the Doctor in the same way that she'd prepare to play someone like Cath? "For me, no two jobs have required

Cath discovers her friend's medical qualifications in a pivotal scene from *Trust Me*.

the same preparation," she says firmly. "There's a certain amount of work I do that's similar on every job, but you certainly don't approach each character in the same way – you'd just be repeating the same performance. Every job is brand new. It's a clean slate. And even then there's only so much preparing you can do, because once you're on set you need to be responding to the other actors and the creative environment that you're in. You need to be spontaneous."

Doctor Who is an unusual case though – a fresh slant is expected from each new incumbent, but the long shadow of history must be inescapable. Was the series on Jodie's radar before she was cast? "Oh, it's part of everybody's childhood," she says. "Even if somebody says they've never seen it, they're aware of it. And I've got a lot of friends who have been in *Doctor Who*, so I'd seen it from that point of view even before I got the job. I worked with David [Tennant] for five years, over the course of *Broadchurch*."

This was the harrowing ITV drama created by Chris Chibnall, the new head writer and executive producer of *Doctor Who*.

"You've got this wealth of information out there," she continues. "There aren't many jobs where you're lucky enough to have a whole back catalogue like that. But Chris wouldn't have cast me as the Doctor because he wanted me to repeat anything that had gone before. And I think as a fan you don't want to watch something that's an imitation of something that's gone before. Or what would be the point of recasting?"

She starts laughing at the surreal prospect of emulating the male Doctors. "Obviously I'd find that incredibly difficult!"

It's too early for a conversation about exactly who the Thirteenth Doctor is going to be, but Jodie is clearly relishing the task ahead. "One of the best things about the role is that all the other Doctors have brought so many exciting elements to it. It's brand new each time, and there aren't those rules in place that say you have to behave like this or speak like that. That's *so* liberating and exciting for me as an actor. I have the ultimate freedom in approaching the role – the same freedom that every previous Doctor has had."

She accepts that the casting of a female Doctor is a milestone. "I *never* thought this opportunity would come. It *is* the first time a woman's played it, but in a way it's not a woman playing the part, is it? It's a brand new body, and the body happens to be female. It's not about redefining it away from anything that's gone before, but this is a brand-new journey for me and for everyone."

How long did she take before deciding to accept the role? "I certainly was not offered it outright," she says. "I was asked if I'd consider auditioning, and for me that was a complete leftfield conversation. It was something I couldn't ever have imagined happening. But I didn't have to leave the room to think about it. I was absolutely like, 'Yes, I am throwing my hat in the ring. Yes, I want to do this.' Then, as the audition process went along and I found out that I'd got it, there was not a millisecond of a beat of, 'Hmmm, am I going to do this?' It was more like, 'Yes!'"

There followed a period of absolute confidentiality, where Jodie, her husband and agent didn't even refer to the casting, instead employing the mysterious codename 'The Clooney'. This cloak-and-dagger behaviour made researching the new role a little difficult. "I've had to do it in a very sneaky way," she admits. "I wanted to look at things and do other work but I had to be so careful about how I did it because my casting was a secret. I couldn't have anyone coming to my flat and seeing anything that might have given it away. I'm so glad everyone knows now!"

> **"One of the best things about the role is that all the other Doctors have brought so many exciting elements to it. It's brand new each time."**

She's frank when I ask her if the reaction to her casting was in line with what she was expecting. "You've probably heard both sides of the story, but I did that very wise thing of not reading either. I was expecting a certain degree of, you know, surprise that it was me. I'm not on Twitter or anything like that, so I didn't see loads of it. People have been telling me nice things, but I don't know if it's been filtered through the prism of positivity! I was surprised how many people viewed the 'reveal'. I couldn't believe it when I was told it had gone into the double-digit millions."

Jodie seems breathlessly excited by what's in store, although if her voice speeds up it could also be because her next appointment is looming. "It's such a precious, important role," she says. "And for Chris Chibnall this is a huge time as well. This was a big decision for him, and I hope I showed that I fought for it and that I really wanted it. I did as much work as I could and I'm lucky that it paid off.

"I'm very aware that this is an honour," she continues. "I would never want anyone to think that I'm underwhelmed by this, because I'm certainly not. In fact I'm completely *overwhelmed* by it. Of course I'm not 'it' yet – Peter [Capaldi] is still the Doctor. But I'm incredibly excited about the fun and opportunity that's out there. I feel like a kid in a toy shop. I feel like I'm five years old. In a good way – not a terrifying way!"

We can't let Jodie go without asking if she has a message for all the readers of **DWM**. "Oh yes," she says enthusiastically. "I hope you'll continue to read the magazine once I'm the Thirteenth Doctor. I cannot wait to join this amazing world that you guys, the readers, are already part of. To the people that have been here a long time, and to the new people that I hope are coming, I just want to say that I'm going to work so hard and I'm going to enjoy every minute of it. Thanks for your support!"

And with that she's gone, disappearing into a nearby tube station. More exotic journeys await.

DWM

Jodie as Beth Latimer in the second series of *Broadchurch*.

THE XIII Chromosome

The casting of Jodie Whittaker was one of the boldest decisions in the long history of *Doctor Who*. Now that the dust has settled on the unprecedented publicity, we ask some of the show's luminaries to speculate on the future…

FEATURE BY **GRAHAM KIBBLE-WHITE**
ILLUSTRATION BY **STUART MANNING**

Left: The new Doctor, Jodie Whittaker, as she was revealed to the world on 16 July. Below: *The Guardian's* story from 18 July.

The Thirteenth Doctor is already here.

On Wednesday 19 July, Jodie Whittaker recorded her *Doctor Who* début, to be seen at the end of this year's Christmas Special. What she says, what she *does*, is a closely guarded secret, but the notion of casting a woman as the time traveller from Gallifrey is no longer an abstraction conjured up by thinkpiece writers. It's real. It's happening. It *has* happened.

19 July also marked 13 years *and one day* since shooting on *Doctor Who* resumed in the UK. If only they'd called Whittaker in on the Tuesday, it would have made it dead-on 13. The Thirteenth Doctor, 13 years; numbers aligning neatly. Except… that extra day. In itself it feels indicative of her casting, which comes as a profound but exciting disruption in the programme's 54-year history.

What does our new Doctor mean for *Doctor Who?*

"I'm utterly delighted," Mark Gatiss tells **Doctor Who Magazine**. "She's a fascinating and unexpected choice, and I can't wait to see where she takes the TARDIS next. This is a wonderful new era for our beloved programme. Here we go again!"

Fellow writer and *Doctor Who* fan Paul Cornell says the casting of a female Doctor will result in "an enormous opening night. I also think it means an entirely new audience," and adds that change of this type is "what *Doctor Who* is *for*."

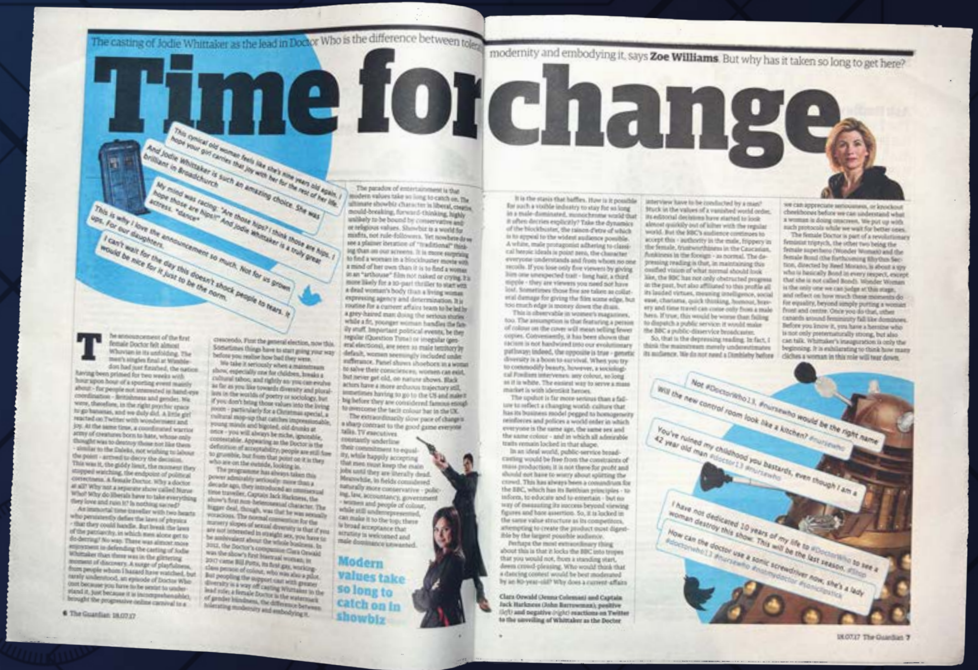
BBC News' entertainment correspondent Lizo Mzimba reckons "it brings *Doctor Who* firmly into the twenty-first century, with a new Doctor, who's a brilliant actor – who happens to be a woman."

While Lizo frames Whittaker's gender as almost of passing interest, it was the crux of every newspaper story in the UK on the day after her announcement.

The Guardian's Doctor Who reviewer Dan Martin tells **DWM**, "It's a big deal isn't it? For me personally – and this is probably not the right thing to say coming from *The Guardian* – I was sort of resistant to the idea of a female Doctor for a long time."

Dan says his doubts had stemmed from "the fact the Doctor is a rare role model for boys. He's male, but peaceful and with an intellect," and that it's not invalid to regret its passing. "But I suppose the counterpoint is there are even fewer role models for girls, who prove they can be the hero and the leader."

On reflection, he felt his concerns – which were also that the casting of a woman could appear "a bit gimmicky" – put him "on the wrong side of history." ►



The casting of Jodie Whittaker as the lead in Doctor Who is the difference between tolerating modernity and embodying it, says **Zoe Williams**. But why has it taken so long to get here?

Time for change

This cynical old woman feels like she's nine years old again. I hope your girl carries that joy with her for the rest of her life.

And Jodie Whittaker is such an amazing choice. She was brilliant in Broadchurch

My mind was racing: "Are those hips? I think those are hips. I hope those are hips!" And Jodie Whittaker is a truly great actress. *dance*

This is why I love the announcement so much. Not for us grown ups. For our daughters.

I can't wait for the day this doesn't shock people to tears. It would be nice for it just to be the norm.

Modern values take so long to catch on in showbiz

Distraught parents Mark Latimer (Andrew Buchan) and wife Beth (Jodie Whittaker) in the first series of *Broadchurch* (2013).

◄ He continues: "The show needs brand new places to go. Jodie Whittaker is, obviously, a fantastic actor, and [new showrunner] Chris Chibnall is no idiot. Bring it on."

Dan isn't the only person **DWM** spoke to who admitted to having prior misgivings. "Yup, I did," says award-winning author and *Doctor Who* novelist Jenny Colgan. "I was wrong. I liked the idea of having a scaredy-cat, runaway, book-reading role model for my sons. Then I had a daughter.

"I think the last year or so has really changed perceptions on women-led shows for adults, with things like *Orange is the New Black*, the *Ghostbusters* reboot and *Wonder Woman*. And now I *do* think it's time the smartest and most brilliant person in the entire universe maybe wasn't just some guy explaining things to some girl."

As for Dan's point on the loss of a role model for boys, she counters: "The onus is on everyone to write more men like that, not to pin all our hopes on one token Gallifreyan."

Does a female Doctor present new narrative opportunities? Jenny says no. "Just some pronoun difficulties I'm already running into."

But, when she travels into Earth's history, the Thirteenth Doctor will surely visit some time periods where her gender *will* impact upon how she is perceived. As Paul Cornell puts it: "I suppose in the Victorian era, we won't be able to get the walk-in-like-you-own-the-place thing. But that's about the only plot function I can see. I really, really trust Chibnall with this, actually. I think half-an-hour of riotous gender-based comedy is probably not where it's going to go!"

Jan Vincent-Rudzki, founder of the *Doctor Who* Appreciation Society, has a specific approach in mind. "With the Doctor becoming female, does that mean the character automatically becomes feminine?" he wonders. "This seems an easy option." He draws comparison to Matt Smith's portrayal "of an old man's mind in a young body", and wonders if a similar kind of identity crisis could work for the thirteenth incarnation. "The Doctor has always been a very masculine character, so what aspect of that, if any, will survive the sex change? Indeed, what does male and female mean in Time Lord society and biology?"

We asked Nick Briggs – executive producer at Big Finish Productions – how he would brief his writers if they were introducing a female incarnation. His take would be largely gender-blind. "I'd say, 'Let's make her the Doctor, and that's the main thing. But let's not be stupid and ignore situations where her gender might come up'. However, I don't think we should be doing scenes every week where some military officer says, 'Get me a coffee love'. I'd want to avoid the sameness of that."

Nick speaks from experience. In 2003, he brought in Arabella Weir to play the Time Lord for the production *Exile*, part of the company's range of 'Unbound' alternate takes on *Doctor Who*. Today he confesses, "I think I made a lot of bad decisions on that. At the time I thought, 'I don't want to do the "typical" thing, which is just to do a Doctor who is female and just does Doctor-y things.'" Instead, he portrayed this incarnation as chaotic, comedic and a bit of a drinker. "It was appalling, really. I'm quite ashamed of it… It feels like it was from another era. I would never wish anyone to judge me on all those ill-made decisions.

"And it's such a shame, is it not, that we didn't do a really good female Doctor who we could have written further adventures for, like we did with [fellow 'Unbound' Doctor] David Warner. I've regretted that for quite some time."

There's no doubt Jodie Whittaker's arrival is a paradigm shift, and fuels an already heated debate about media representation of women. On 19 July the BBC responded to comments it had received from viewers, issuing a statement that in part read: "The continual input of fresh ideas and new voices across the cast and the writing and production teams has been key to the longevity of the series." But what of those who *are* discomfited by this new direction for the show? "I understand why people feel the world has changed really quickly," says Jenny Colgan. "It has, and I'm sympathetic to a point."

Christel Dee, of *Doctor Who: The Fan Show*, also appreciates that "there are people who've got used to the Doctor being a certain way. Ironically, *Doctor Who* is a show about change, but unfortunately, human beings are creatures who resist change."

Nick Briggs counsels we should display "compassion", but adds: "It worries me that, if, say, a black actor had been cast, a lot of people who might have thought that was a bad idea would have been too ashamed to say so. Whether that's right or wrong, that's a whole other debate. However,

SNEAK PREVIEW

In one crucial respect, Steven Moffat's work as *Doctor Who*'s current showrunner will come to an end before the regeneration scene in his final episode, the forthcoming *Twice Upon a Time*. This is because the casting of the Thirteenth Doctor was decided by his successor, Chris Chibnall. "Jodie Whittaker – what an amazing, thrilling, *brand new* choice," Steven tells us. "Like all of you, I've been poring over every picture, examining every performance, searing her into my brain. I see her face when I close my eyes. I now think she's been the Doctor for 20 years! Remember that little announcement film? Fills me with nostalgia.

"But seriously," he continues, "her very first performance as the Doctor is in the can. And here's the thing. The rushes were sent to me! The new Doctor in action, for the very first time. Oh, the temptation. But I steeled myself. Not *my* Doctor, not *my* show, not any more. Strictly Chris's business. It was time to be an industry professional, respectful of his colleagues, not a drooling fanboy. Never, in all my years, has my self-discipline been so tested.

"She was great, by the way."

Steven Moffat.

TRUST ME
515

Jodie as Cath Hardacre and Summer Mason as her daughter Molly, recording a scene for *Trust Me* (2017).

they're not too ashamed to come out and say they don't want a woman."

This is a point Paul Cornell takes up. "In the end, what their doubt is, is actually saying it's a job that a woman is 'unqualified' to do. Although one should, it's hard to deal nicely and kindly with folk whose vague, unformed thoughts actually boil down to something that is unethical." While he recognises, and does not condemn, the 'gut reaction' at the root of that – "we've all been programmed a bit, you know" – he says people should be hesitant in expressing it.

The Thirteenth Doctor approaches the TARDIS for the first time.

However, according to social media analysis company Brandwatch, 80 per cent of online discussion has actually been in favour of Whittaker's arrival, suggesting any controversy is, at best, contained.

Lizo Mzimba puts the new look for *Doctor Who* in perspective, when **DWM** asks him if this is a risky move for the series. "*Doctor Who* needs two things to make it work – great performers and great stories. Chris Chibnall is a proven, brilliant storyteller, both in *Doctor Who*, on *Torchwood* and *Broadchurch*. Jodie Whittaker is a brilliant performer, who can play broad comedy through to intense drama. So how can that be risky? In many ways, it's a very safe move, isn't it?"

Says Dan Martin: "It's something that will get people talking about *Doctor Who*, other than us lot. That can only be positive. It's not about gimmicks. It's about refreshing a 54-year-old show."

Nick Briggs, again. "The interesting thing about the history of *Doctor Who* is that it's neither been ahead nor behind social norms at any particular point in history, in terms of gender representation. Now we're turning our male lead character into a female character! It makes *Doctor Who* more progressive than it's ever been, which I find immensely exciting."

In 1963, we discovered that a thing that looked like a police box standing in a junkyard could go anywhere in time and space. In 2017, that story continues to discover new territories. Jodie Whittaker *is* the Doctor.

"I think in the entire history of the world, no one has ever been able to stop a story from changing," says former showrunner Russell T Davies, who was there, 13 years and *one day* ago. "Because that's all *Doctor Who* is – a fictional story, and stories always change. If you stand there and try and stop it, you will never win."

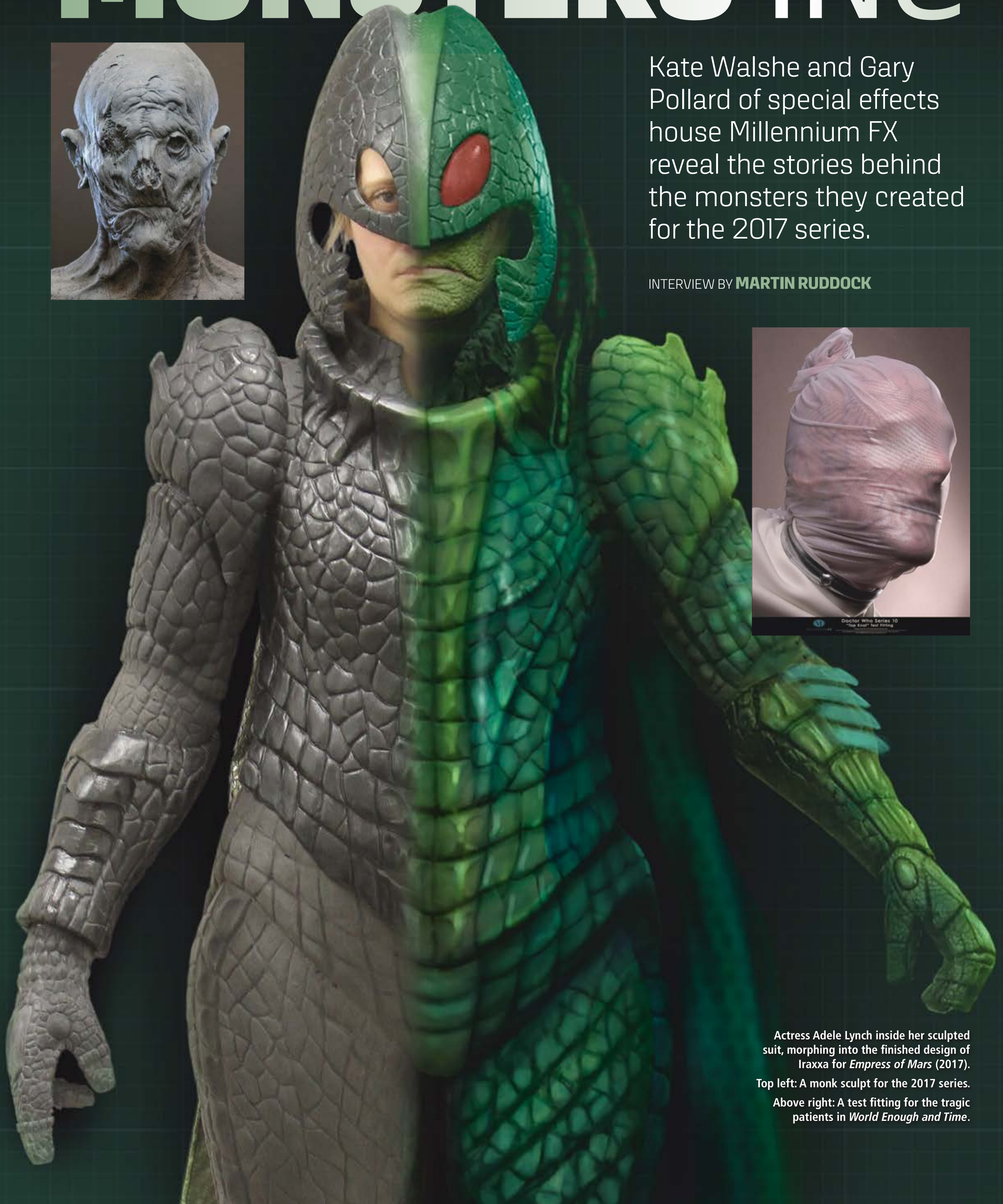
"The continual input of fresh ideas and new voices across the cast and the writing and production teams has been key to the longevity of the series." BBC statement

Jodie as Cath Hardacre in *Trust Me*.

MONSTERS INC

Kate Walshe and Gary Pollard of special effects house Millennium FX reveal the stories behind the monsters they created for the 2017 series.

INTERVIEW BY **MARTIN RUDDOCK**



Actress Adele Lynch inside her sculpted suit, morphing into the finished design of Iraxxa for *Empress of Mars* (2017).

Top left: A monk sculpt for the 2017 series.

Above right: A test fitting for the tragic patients in *World Enough and Time*.

You can't upgrade the universe if you've got a sweet tooth. So it's a surprise to hear that Millennium FX producer Kate Walshe had to reprimand one of her Mondasian Cybermen for trying to squeeze a slice of cake through his, er, mouth hole. "I had a gentle word," says Kate with a grin. "With only a few expletives..."

Kate has worked on *Doctor Who* in various capacities since 2008, and lost count of her episode credits some time ago. "Somewhere between 50 and 80?" she speculates. "One of these days I'll count them."

2017 has been another rewarding year of creating *Doctor Who* monsters for Kate and her team at Millennium, the company responsible for *Doctor Who*'s prosthetics and physical creatures. "We went through some really interesting processes this year" she reveals.

Some of the most significant creatures were the hideous Monks, who first appeared in the episode *Extremis*. Although Kate knew they were to feature heavily in the series, it wasn't clear initially what form they would take.

"We knew early on that there would be these dead characters coming to life," she explains, "but we didn't know what the context was. When the scripts came through they read on the page as almost Palermo Catacomb Monks: dead figures, but wearing clothes and alive."

"The origins of the Monks were a mystery," adds prosthetics designer Gary Pollard, who headed up the look of this year's creatures. "I like to get a sort of history and origin for all the characters. It helps to make things more authentic."

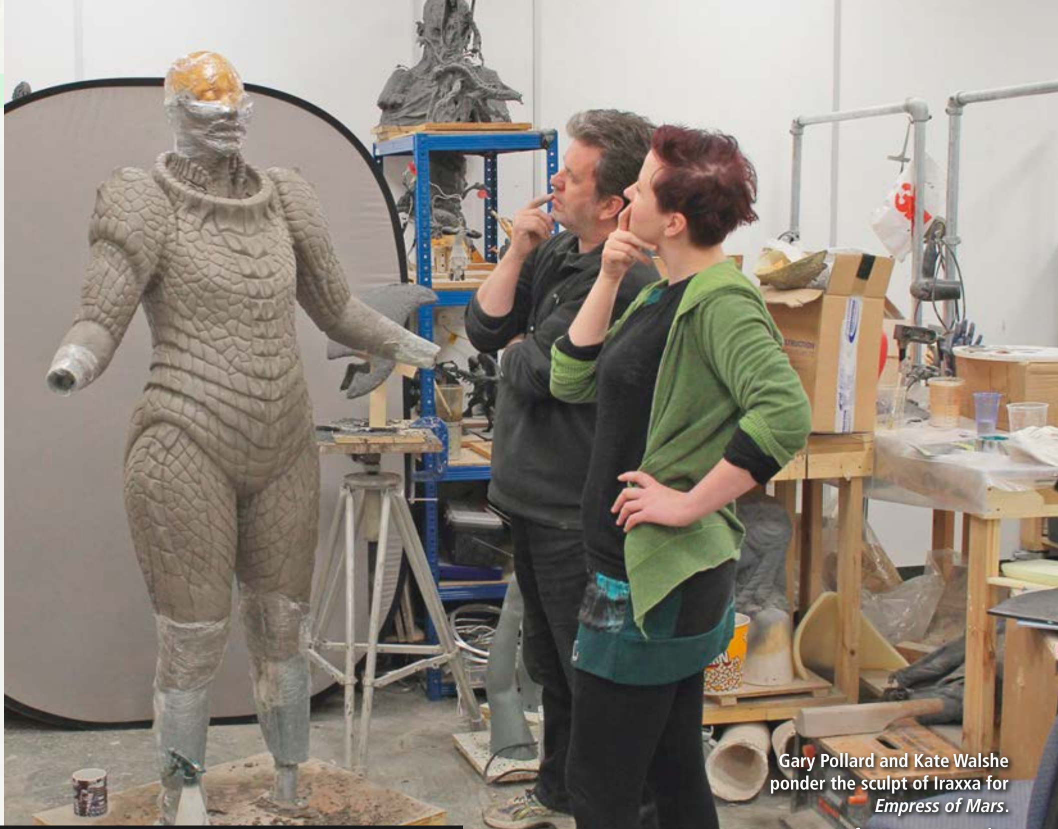
Gary's initial plans for the Monks were very different to the end result, as he explains. "Early ideas were that they were sort of 'kung-fu Monks', that's what grabbed me on the initial script read. Monks springing to life and causing mayhem. One Monk takes out an entire SWAT team!" he laughs. "In the end it turned out to be mind control, so we simplified quite a bit from that point."

Once the design of the monsters had been decided, a Monk's head was sculpted and brought to the *Doctor Who* production team in Cardiff for approval.

"We sat in front of [showrunner] Steven Moffat with this terrifying corpse head," laughs Kate, "and Steven went, 'Yes! Of course we can make those for a children's TV show!' Things like that are really fun to produce. The textures allow us to be messy and have fun with the colours, and with the *rot*. It's good old-fashioned horror."

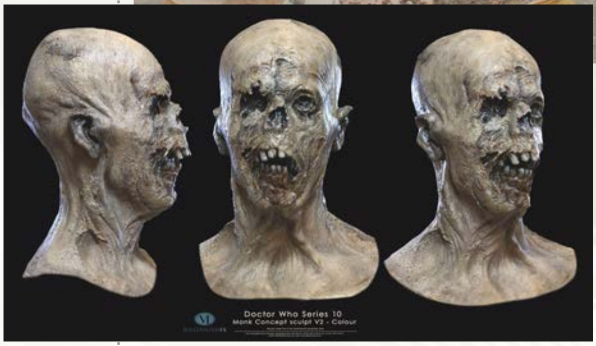
The Monks were originally intended to be non-speaking characters, which Kate says made the design a little easier. "You want to see a skeletal creature like that with its lips gone or teeth exposed. I was a bit worried about them speaking, because if you're putting dentures in someone's mouth, you still have to have their lips moving... So I was relieved when they said, 'They're not going to talk, they just need some movement and expression.' I think it was four days before the shoot when [producer] Pete Bennett phoned me and said, 'Hey! Remember I said that they didn't need to talk?...' It was a crazy turnaround, but we were able to sculpt something and get it ready."

Kate is full of admiration for the actors who bring Millennium's costumes to life. "All of the cast were really graceful, thoughtful performers," she says, "particularly Jamie Hill, who was the lead Monk. The levels of discomfort were high, and they still carried out these amazing characters ►



Gary Pollard and Kate Walshe ponder the sculpt of Iraxxa for *Empress of Mars*.

Left: A concept sculpt for the Monks.



Gary adds the finishing touches to the sculpt of a Monk mask.

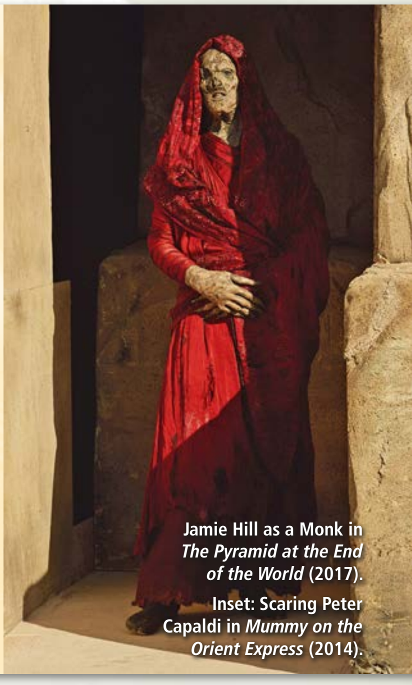
UNDER THE HOOD

Actor Jamie Hill already had an impressive array of monstrous credits to his name before he played a Cyberman, a Monk and an Ice Warrior in the 2017 series.

"The most enjoyable monster to play was definitely the Monks," he says. "It was a completely different experience, to have prosthetic pieces applied and work face-to-face with Peter Capaldi, Pearl Mackie and Matt Lucas on set. I also got taken to Tenerife to film the pyramid scenes [for *The Pyramid at the End of the World*], so the Monks are definitely my favourite!

"The most physically challenging was definitely the Ice Warriors," he continues. "The costumes are pretty heavy and as the torso piece doesn't bend it gets quite uncomfortable. Thankfully one of the crew members, 'Beans', built some special stools for us to rest on in between takes.

"I'm so grateful to have been asked back as many times as I have. The funniest thing that stands out for me was making *Mummy on the Orient Express* [2014] as the Foretold. During a scene with Peter, as I was chasing him down the carriage, he messed up part of his line as he found the mask and my performance so terrifying that it distracted him. It was either that or the horrible smell of the foam-latex costume…"



Jamie Hill as a Monk in *The Pyramid at the End of the World* (2017).

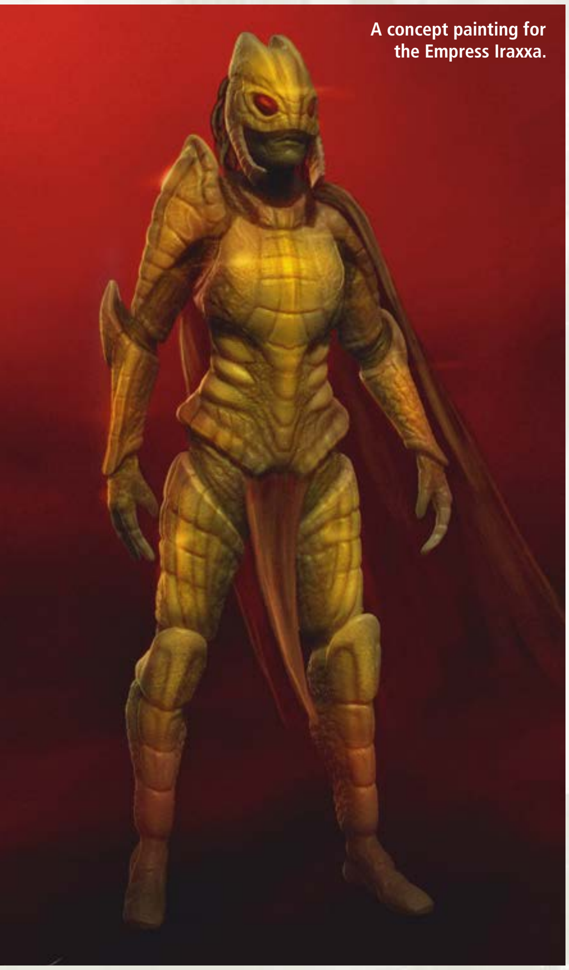
Inset: Scaring Peter Capaldi in *Mummy on the Orient Express* (2014).

A production line of Monk masks.

This close-up of a Monk sculpt shows the impressive level of detail.

really well. They were 100 per cent blind in those things, they couldn't see each other. They spent time with [choreographer] Ailsa Berk developing the movement, then they just had to see it in their heads and carry it out. In order to make them look very skull-like with the cartilage worn away on their ears and nose we had to make their faces quite flat. We didn't want to make them over-bulky as that would look too mask-like, so we sculpted it tight to the actors' heads and tried to keep the mask as thin as possible. The poor guys had their noses crushed down for up to 13 hours a day. It seems improbable that were people inside those masks, but there were!"

The exception to the fairly uniform Monk heads was the 'Pilot' Monk seen in *The Lie of the Land*. "It wasn't in the script", says Gary, "but we knew we had to have some sort of guy at the centre of it that was a little different, so I did something that was slightly more monstrous for that. There was a note in an earlier script that he was 15 feet tall, I don't think they knew why... It was a good excuse to work in something that was scarier, more alien, at the end. It would have been a little disappointing if he'd just been one more rotting guy."



A concept painting for the Empress Iraxxa.

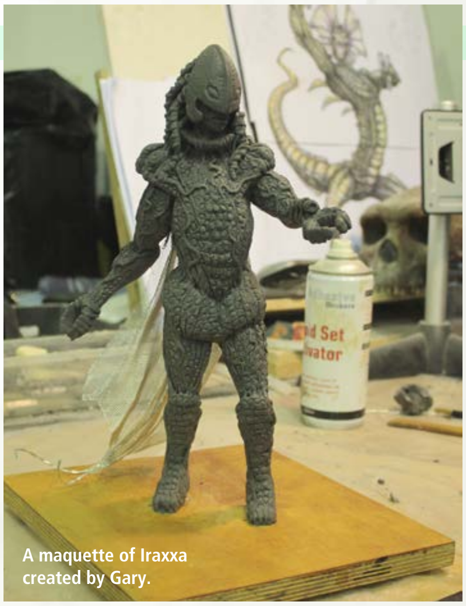
Having previously designed Skaldak the Ice Warrior for the 2013 episode *Cold War*, the team at Millennium expanded the Martian race further by introducing the first female Ice Warrior, the formidable Iraxxa, in *Empress of Mars*.

"One thing we often say in this workshop is that there aren't enough female monsters," says Kate, "so for me this was a good milestone. Gary is a die-hard *Doctor Who* fan. He adores the Ice Warriors, and was head over heels that he got the opportunity to modernise them. He made a little super-quick maquette of Iraxxa and brought it down to show Mark Gatiss, who wrote the episode."

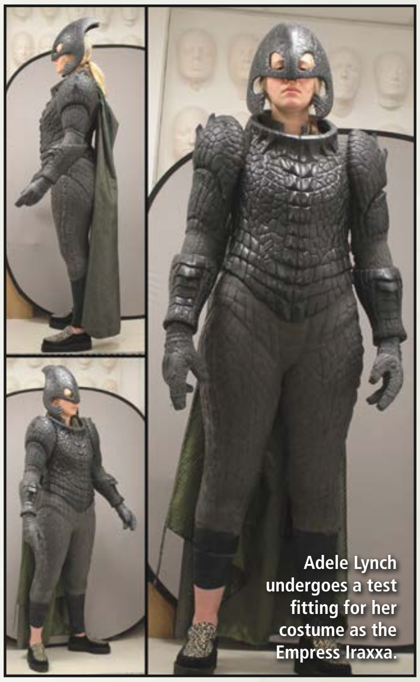
> **"Gary adores the Ice Warriors, and was head over heels that he got the opportunity to modernise them."**
> KATE WALSHE

"I was quite sure Iraxxa would follow a traditional shape, tying in with the shape of the Ice Warriors way back, but also with Skaldak, the update" explains Gary. "The helmet design I wanted to fit in with the 'Ice Lords' in the [Third Doctor] Peladon stories, because it was always a helmet of rank. I took that as a starting point and gave her slightly more aggressive cheek-plates, shifted her eye-plates into a slightly more 'Grey Alien' look, and got the lines of the helmet to work with her mane of hair and the proportions of the suit. The maquette was received very well, so we went down

Gary sculpts Iraxxa's head.



A maquette of Iraxxa created by Gary.



Adele Lynch undergoes a test fitting for her costume as the Empress Iraxxa.

The costume's gloves.

those lines, shifting it to more of a cleaner, clinical armour look. The whole scaling of her armour is segmented and sophisticated as opposed to the huge bold lines of the male warriors."

The casting of Iraxxa was crucial to make the character work on screen, insists Kate: "They needed a really strong female performer, with the height to stand up alongside the main Ice Warriors. They cast Adele Lynch who had never been in a prosthetic before, never mind a creature costume. She was just exceptional. We wanted to make sure that her body shape was feminine but not in a human way. We didn't want her to be bosomy, or super slim-waisted. Adele is... a fine woman, and we had to strap all that down! She had all these compression vests on to change her body shape so that we could build on top of her, create this sort of new alien femininity."

Once Adele was life-cast, changes were made to Iraxxa's design to fit the actress' proportions. Further amendments were made in collaboration with director Wayne Yip before recording began. "I think in Wayne's mind he wanted something a lot sleeker than was possible" says Kate, "Obviously we were very keen to keep elements that reflected the history of the characters, which were slightly chunky and dumpy."

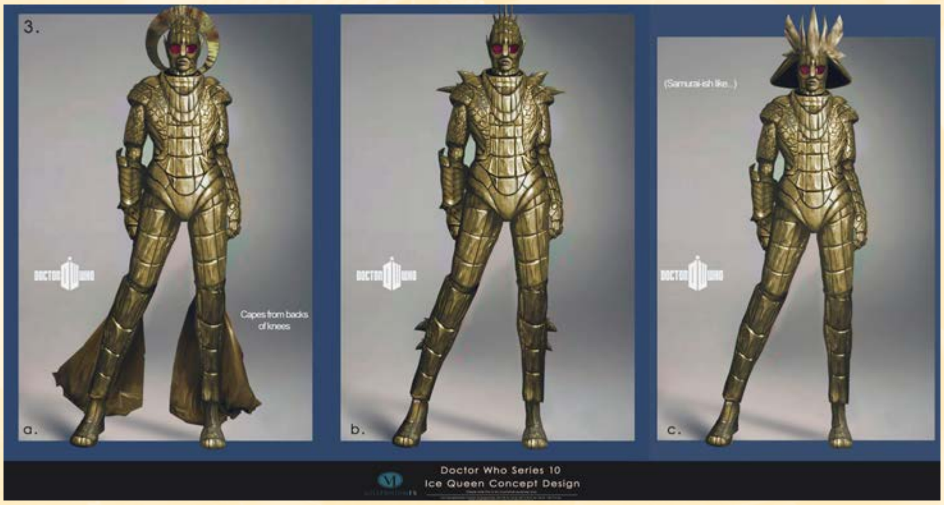
"There was a request from Wayne to have a V-dip in Iraxxa's collar," adds Gary, "but I argued strongly that the circular collar is iconic Ice Warrior, so I managed to keep that. Wayne suggested that she should have a gun on both wrists, which was a great idea, as long as I could still create the impression of a slender feminine wrist and hand after the weaponry had been added. Wayne also asked for the boot shape at the bottom to be slightly less clunky, a little more elegant without losing its impression of weight and power."

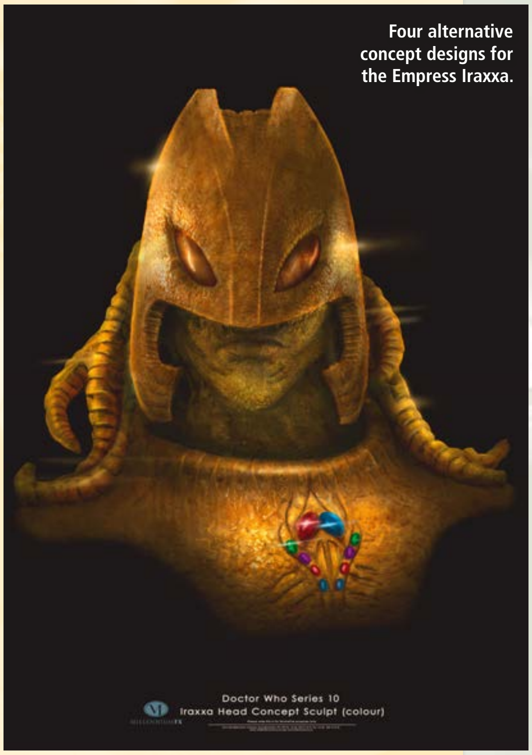
Adele's first day on set as Iraxxa was a big success. "She began with that, 'Rise, my warriors!' scene," remembers Kate. "She just walked on, 100 per cent badass, and did this huge speech, the first thing she said on set. I remember Wayne was so happy, he grabbed her and showed her the shot on the playback. She was so excited, and really, really happy. There's all this stuff going on, completely uncomfortable, and she just lived in that character. I was just bowled over by her." ►

GOLDEN OPPORTUNITY

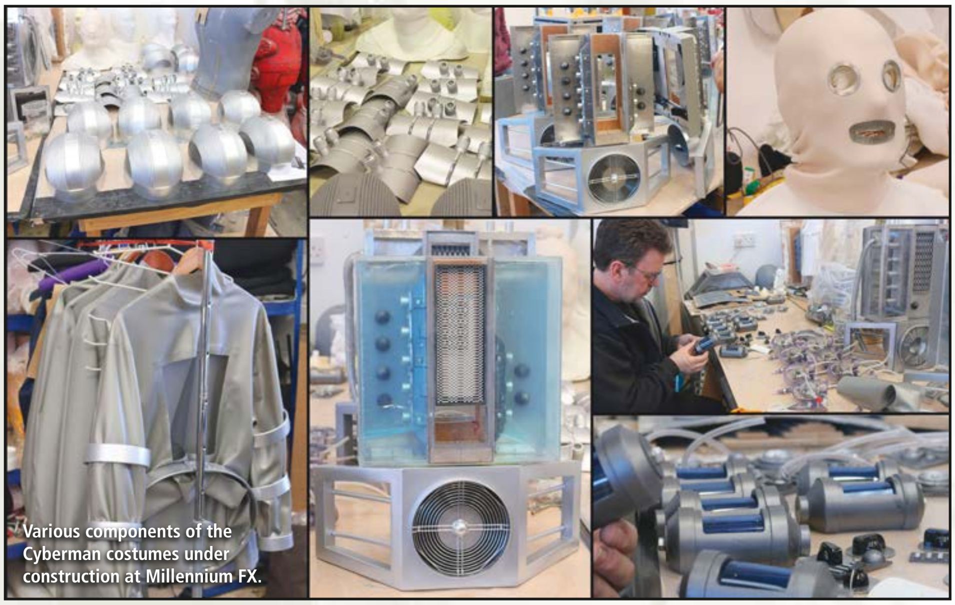
"I started down a 'dress armour' route for Iraxxa," says Gary Pollard. "There was an initial confusion about gold armour, which was quite funny…"

Kate takes up the story: "There's the gold sort of sarcophagus, the gold version of Iraxxa. In the script, it says 'sculpted gold Ice Warrior', then no mention of it going green later, so we all assumed she was gold! We were doing tests, running around working out different types of gold colouring, getting all excited, 'This is amazing and super-bling with jewels and everything…' And then Mark Gatiss said, 'No. Clearly she's going to be *green*, she's an Ice Warrior!' I would say we spent weeks figuring out a good gold for Iraxxa."

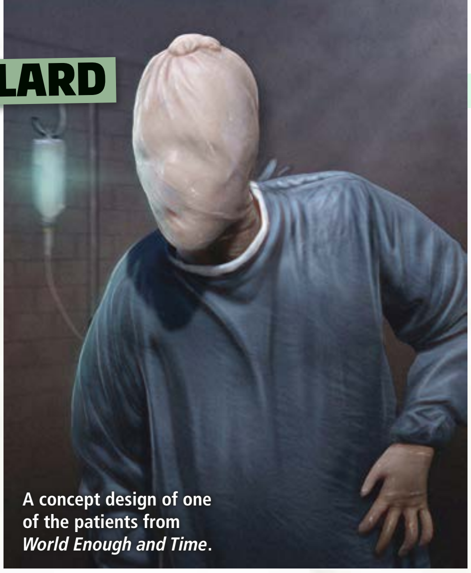




Four alternative concept designs for the Empress Iraxxa.



Various components of the Cyberman costumes under construction at Millennium FX.



A concept design of one of the patients from *World Enough and Time*.

The highest profile monster suits were saved for last, with the much anticipated revival of the Mondasian Cybermen for series finale *World Enough and Time/The Doctor Falls*. This involved an update of Alexandra Tynan's original 1966 design for *The Tenth Planet*, as well as creating the ghastly hospital 'patients' in various stages of their evolution into Cybermen.

"We got the heads-up that there would be a *Tenth Planet* origin story," says Kate, "so we started doing concepts. We thought that it would be a new interpretation in the way that the Ice Warriors were. There are lots of things that are clunky about the originals, and lots that are earth-shatteringly creepy and horrifying. The really dead face, the homemade-ness of it, and the fact that they clearly once were humans.

"We went down to the meeting with one of the concepts and an action figure of the original Cybermen," she continues. "When it was time to talk about the Cybermen, Steven said 'Bring the toy!' So I brought the toy up. Steven looked at the concepts and said, 'Just make it look like the toy!'

"People were still saying we needed to update it. There's not a huge amount of great reference from the time, and it was in black and white, so there were loads of liberties we could take. The old ones had these massive light-beam guns beneath their chest units. They were really difficult for the guys to walk with; too big, too heavy, really impractical."

"I was absolutely delighted to start work on those Cybermen", says Gary. "They're the scary ones, and that's why it was quite exciting. It's a careful game to update something, keeping what you found frightening in the first place but not taking on anything done on a shoestring budget that wouldn't hold up now. It was always on my mind that they'd have to rub shoulders with modern-day Cybermen. It's not a redesign to me, it's an update."

Kate recalls that, rather than going down the route of further concept drawings, the team opted to build a full Cyber-suit as proof of concept. "We had a chap called Rocky Marshall who came in and built the chest unit out of cardboard, plastic, and other bits that he'd found. Then Robin Archer, who is a latex costume designer, built the suit in a matter of days."

Gary points out that the chest units had to be both sturdy and visually impressive. "We made sure they weren't too heavy and looked embedded into the body. They've got some nice lighting effects, like system-check valve lights, and I put in a red heartbeat that never alters, suggesting they never get stressed. The point was to look like a piece of hospital machinery that you could manufacture to last forever, but no part of it was frivolous or designed to impress. They're just built to last, and that's quite frightening. For the fabric of their clothes Kate found a sample of silver latex that looked retro, like something from a 1950s sci-fi movie."

With the suit complete, Kate's team shot test footage for approval by the production team. "We used this chap Liam Carey, who ended up being the 'Bill' Cyberman," she says. "He was one of the key patients as well. We sent off the video to production,

MONSTER MAKEOVERS

Gary Pollard looks back on 2017's monsters with great satisfaction. "I couldn't be more pleased with the results throughout this whole series," he says. "It just looks great, and I'm very proud of it."

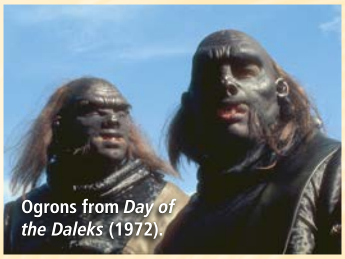
Having already given us his takes on the Zygons, the Ice Warriors and the original Cybermen, Gary nominates a few more of his favourite *Doctor Who* monsters. "It would be interesting to revisit the Wirrn from *The Ark in Space* [1975]. The story's very dark, but the prolific use of bubble-wrap is distracting. The Wirrn would be best as a suit, but the challenge would be to create a convincing movement. Colour schemes and translucent materials would hugely enhance the metamorphosis from larvae to giant mantis!

"The Ogrons [the thuggish creatures introduced in 1972's *Day of the Daleks*], could be updated easily. There's something quite unpleasant in the lank long hair behind their apelike skulls. The exposed head and brow could be more sophisticated, with a more aggressive tone to the prosthetics.

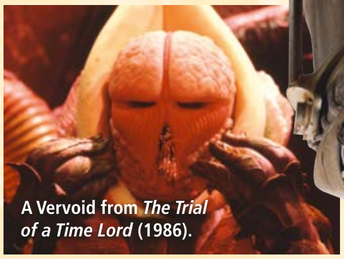
"I'd also like to rework the Vervoids [from *The Trial of a Time Lord*, 1986], making them as beautiful as flowers but with the deadly aspect of carnivorous plants. How do you make a flower look both intellectual and physically dangerous? That would be a design I'd find extremely interesting!"

Last but not least for Gary are the Cybermen. "It was challenging and rewarding to bring the design of the men from Mondas into the present. The natural step would be to continue on their evolutionary path, incorporating everything good about the design in *The Moonbase* [1967], while adding in a few interim Cyber-stages of my own…"

A Wirrn from *The Ark in Space* (1975)

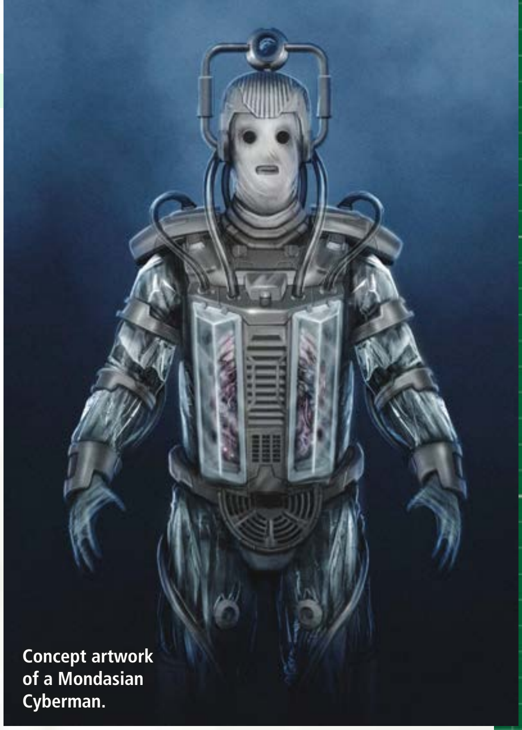


Ogrons from *Day of the Daleks* (1972).

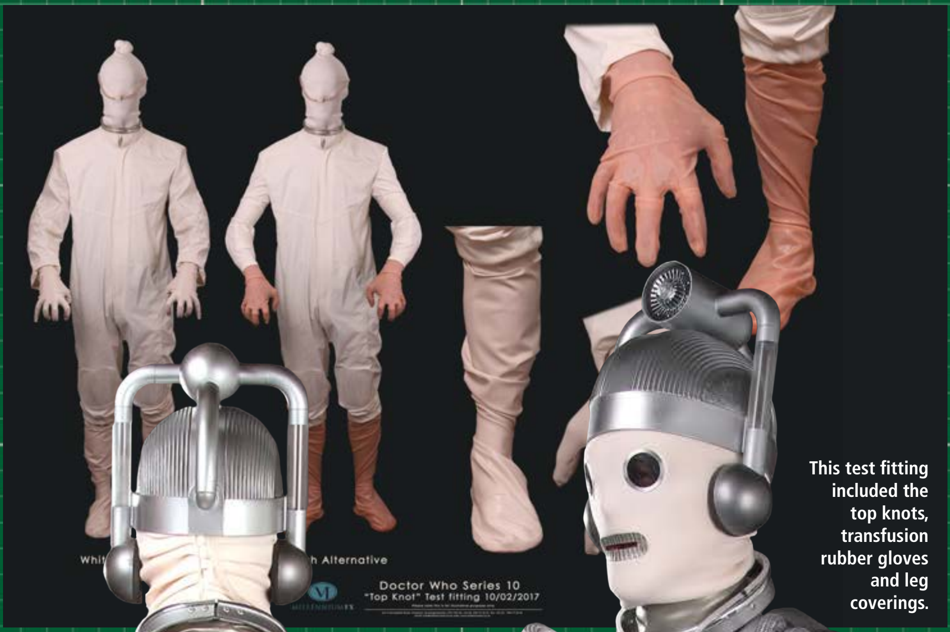


A Vervoid from *The Trial of a Time Lord* (1986).

A Cyberman from *Closing Time* (2011).



Concept artwork of a Mondasian Cyberman.



This test fitting included the top knots, transfusion rubber gloves and leg coverings.

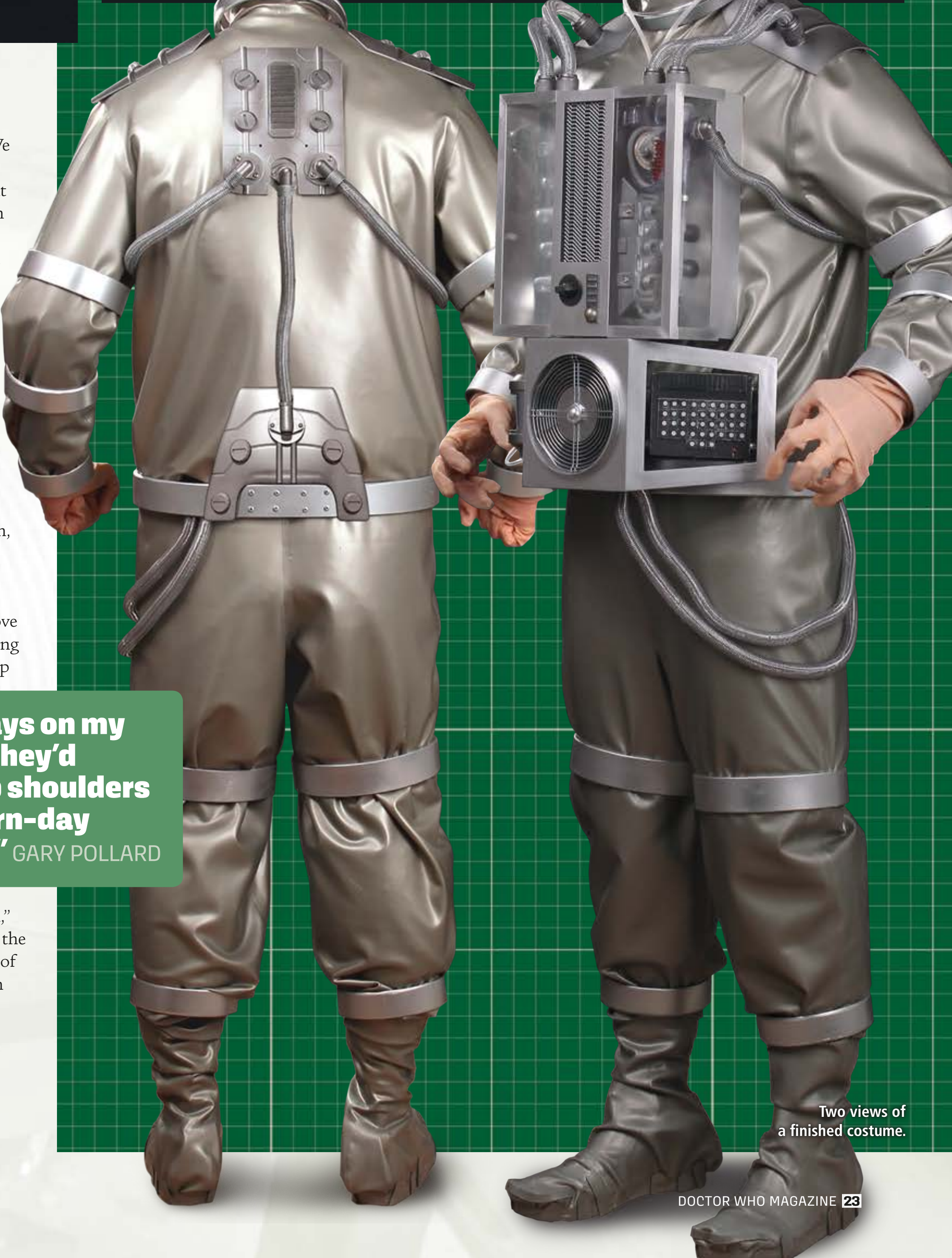
and they said yes. In the end I think we had just under four weeks to build eight of them.”

One of the most macabre features of the Mondasian Cybermen is their gloved hands. “We wanted them to feel like a medical experiment,” explains Kate. “There’s these slightly translucent gloves that become even more translucent when they’re made wet on the inside, so you can see the skin through them. They’re like old medical gloves, this transfusion rubber that’s kind of yellowy and sickly. There’s something sort of ill-fitting about them, and we asked the guys to twist them so everything was kind of buckling weirdly.”

With the Mondasian Cybermen barely dry, there was a final race to transport an army of Cybermen from Millennium’s Aylesbury workshop to Cardiff ready for the series finale’s extensive night shoot. “I was driving the biggest van production could find, with eight Mondasian Cybermen, seven modern Cybermen, and six of the ‘Cybus’ Cybermen, and they just about fitted,” recalls Kate. “It was terrifying. We were putting things in boxes until three in the morning and some of it was still drying. We drove down, had very, very little sleep, then were filming late into the night and had to pack up and set up our unit base at the Roath Lock studio. I’d say we were working for pretty much 48 hours.”

> **“It was always on my mind that they’d have to rub shoulders with modern-day Cybermen.”** GARY POLLARD

The hard work and long hours paid off with some stunning results on screen. “It was difficult to feel cranky, tired or annoyed when you saw it all,” says Kate. “You’re on set with 20 Cybermen and the special effects guys have done a great wet-down of the street. It’s 11 at night, there’s the Mondasian Cybermen with their chest units all lit up, and smoke, atmosphere going round. It’s a night that’s just seared into my mind, one of the most extraordinary things. We were all giddy. Twenty Cybermen, all hanging out taking these crazy selfies. It was really special. I’d have lost a week’s worth of sleep just to have been there.”



Two views of a finished costume.

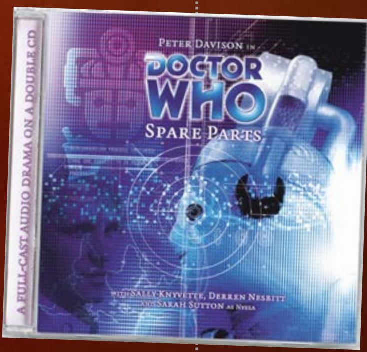
Speaking CLOCKWORK

In *World Enough and Time* and *The Doctor Falls*, the distinctive speech of the Mondasian Cybermen was provided by Nicholas Briggs – a voice artist who couldn't quite hide his emotions...

INTERVIEW BY **SIMON GUERRIER**

In a 2014 interview with *The Sunday Times*, Peter Capaldi – then relatively new as the Doctor – was asked which classic monsters he'd like to see return to the series. He named the Axons from *The Claws of Axos* (1971) and the original, Mondasian Cybermen from *The Tenth Planet* (1966). "They were absolutely terrifying, with cloth faces," he told Matt Rudd. "That was really creepy."

However, executive producer Steven Moffat didn't agree. "They look like boys with [jumpers] pulled over their heads," he said at the time. But Peter persisted and Steven was eventually won over, bringing them back to disturbing effect this year in *World Enough and Time* and *The Doctor Falls*.

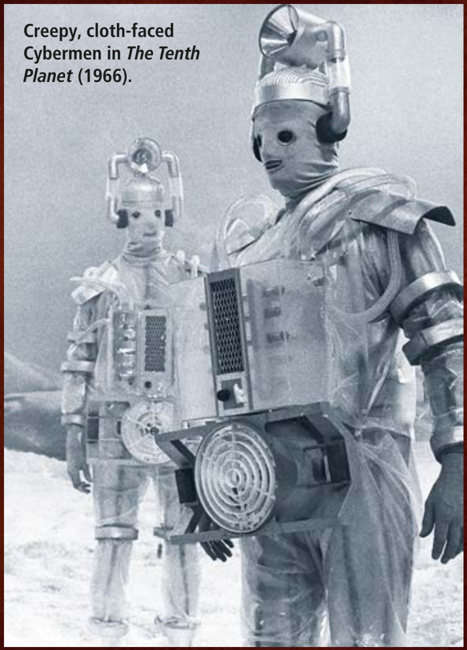

A FULL-CAST AUDIO DRAMA ON A DOUBLE CD
PETER DAVISON in
DOCTOR WHO
SPARE PARTS
with SALLY KNYVETTE, DERREN NESBITT and SARAH SUTTON as NYSSA

Nicholas Briggs has voiced all the iterations of the Cybermen on television since 2006, and in audio adventures since before that. So did either Peter or Steven discuss with him the appeal of the Mondasian versions?

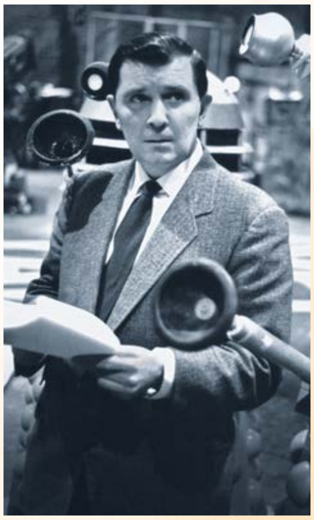
"I'm not sure," admits Nick. "I've had many conversations with both of them about old *Doctor Who* stuff. Steven and I got into a big discussion about *Nightmare of Eden* [1979], and Peter and I discussed *Death to the Daleks* [1974] and *The Ark in Space* [1975] quite a lot. I'm sure we must have talked about *The Tenth Planet* Cybermen at some point, but nothing directly relating to this story."

Nick had already recreated the original Cybermen in audio adventures for Big Finish – beginning with 2002's *Spare Parts*. "Since the Eighth Doctor audio *Human Resources* [2007], unless there's an era-specific type of Cyberman in a script, I've had a standard voice for all Big Finish Cyberman stories – a sort of halfway house between the voices in *The Tenth Planet* and *The Age of Steel* [2006]. But for these TV episodes, I went back to *The Tenth Planet*, and I also listened to *Spare Parts* again." Did he notice anything new? "Yes, there's another Cyber-voice later in *The Tenth Planet* that's even more outrageous than the first one who enters Snowcap Base. I thought, 'Better not do that one!' There's 'sing-song' and there's bonkers!"

Nick uses a Moogerfooger ring modulator to create the Cyber-voices. "I'm not going to tell you the settings because that's top secret," he says. "But it's a very high-frequency modulation setting and I mix in more than 50 per cent of my own voice so it's a very light dusting of effect – but enough to give it an electronic quality. If anything, I've added slightly more than they did in *The Tenth Planet*, although it's difficult to tell because the sound from the original episode is so badly distorted anyway. The microphone is connected to a mixer which feeds the signal of my voice into the ring modulator at a slightly overloaded rate, so that it distorts ►

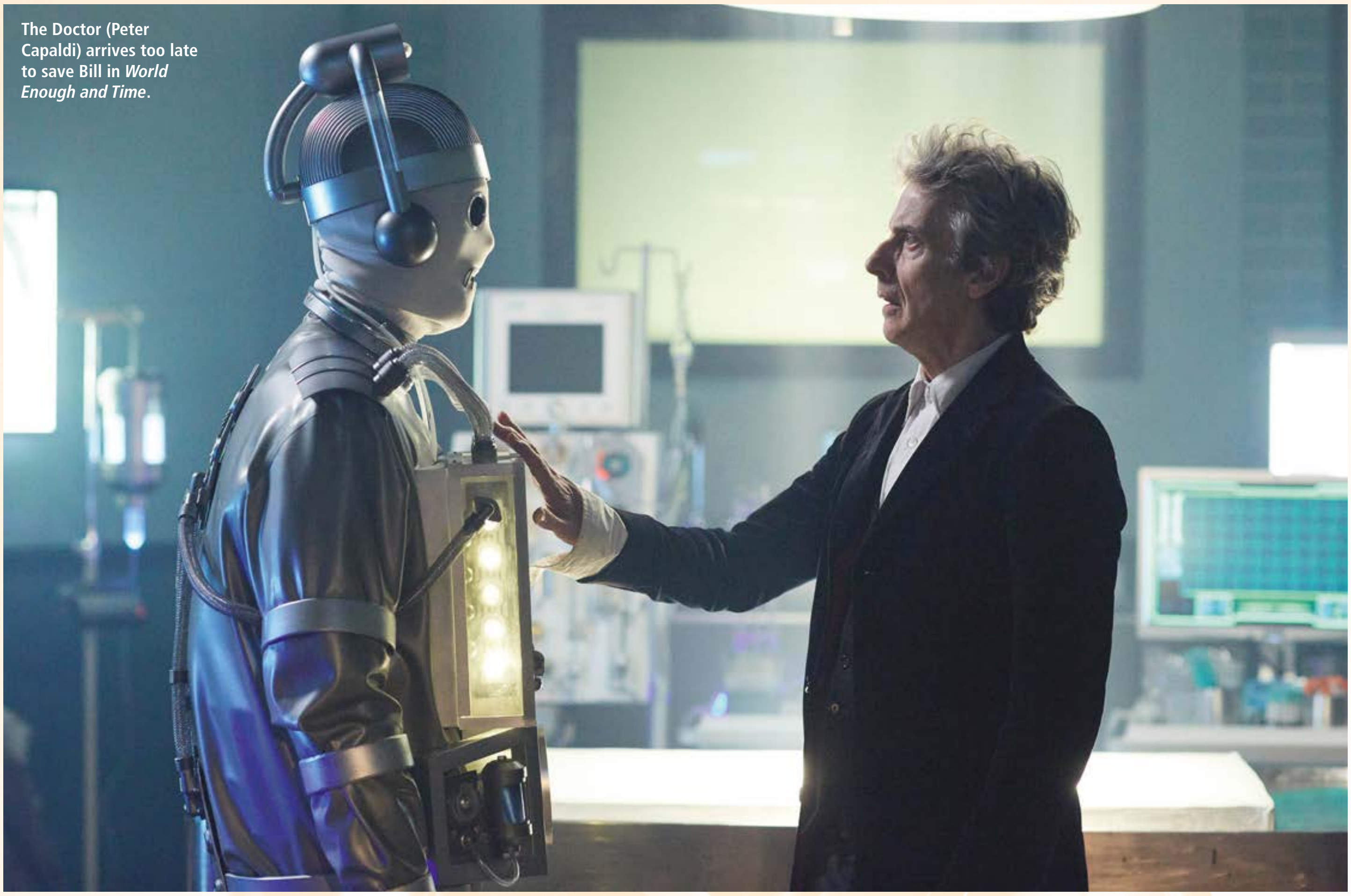

Creepy, cloth-faced Cybermen in *The Tenth Planet* (1966).

ORIGINAL VOICES: PETER HAWKINS



The voices of the Cybermen in *The Tenth Planet* were provided – and created by – actors Peter Hawkins and Roy Skelton. Hawkins was a well-known voice actor who had already had a dramatic impact on *Doctor Who* by creating the distinctive voice of the Daleks.

"It is one of my biggest regrets that I never got to meet or work with Peter Hawkins," says Nick. "To me, he's the guv'nor, the ultimate voice artist and the best ever Dalek voice man. His Cybermen were great too. I have so much respect for him doing those Cyber voices for [1967 stories] *The Moonbase* and *The Tomb of the Cybermen*. That vibrating electro-larynx thing must have been tortuous. When I recreated these for our Tom Baker audio story *Return to Telos* [2015], I didn't have access to the plate that goes into your mouth and buzzes, but I did use an electro-larynx, and it left me feeling sick and with a stinking head-ache. That Hawkins chap is a legend to me."



The Doctor (Peter Capaldi) arrives too late to save Bill in *World Enough and Time*.

a bit. As for the vocal delivery, I learned that from listening to *The Tenth Planet* and to Roy Skelton [one of the original Cyber voice actors] speaking about it at conventions. You let your mind fire off in all sorts of different, random directions. You hold some notes, elongate the word, then rush through the next few syllables, but give almost each one a slightly different note."

Nick has previously said that of all the creatures he's voiced in *Doctor Who* – notably the Daleks but also the Judoon, Nestene Consciousness and Ice Warriors – the Cybermen are the hardest to perform. They're meant to be emotionless, but he has to convey *some* emotion so that they don't sound flat and lifeless. "The sing-song aspect of the Mondasian Cybermen certainly makes it easier to avoid the monotonous danger-zone the Cybermen can fall into, vocally," he says. "It gives you a sort of random-emotion springboard. So they don't sound emotionless or emotional, they just sound as though they have no regard for emotion. I think that rather suits the Cybermen."

Nick wasn't on set as these episodes were recorded. "I would like to have been, but I can see the sense in my not being there. It probably would have been better for synchronisation with the open-mouth movements and for the other performers if I'd been there. But it's perfectly logical to do this sort of thing in ADR [additional dialogue recording] later.

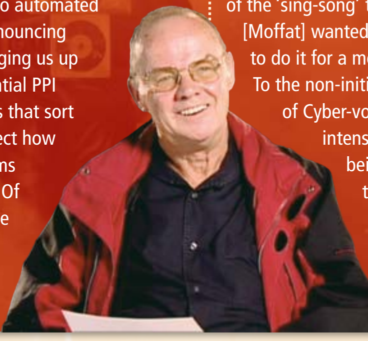
"Sadly, Rachel Talalay wasn't there to direct that because she was called to do some location scouting at the last minute. She emailed me a very nice apology because, when we did *Death in Heaven* [2014], with Clara in the graveyard and Danny Pink as a Cyberman, Rachel arrived at the ADR session, just after I'd started recording. She said, 'Hi, I'm Rachel.' I said, 'Hi', not knowing who she was. After a couple of takes, she explained, 'I'm the director'. I said, 'Oh, what the hell are you doing here?' She was taken aback and said, 'Well, I couldn't miss this. I'm such a big fan of your work.' I took that with a bucket of salt and explained to her that I hadn't seen hide nor hair of a director in ADR for the past eight years! They just let me get on with it. But Rachel had all sorts of great notes, especially when she tried to make me sound more like Danny Pink. I did explain, 'Rachel, you know the effect they put

ORIGINAL VOICES: ROY SKELTON

The Tenth Planet was the first *Doctor Who* story to feature Roy Skelton, who would continue to voice Cybermen and Daleks for more than 20 years.

"I did meet Roy Skelton," says Nick, "and he was absolutely lovely. We never got to do a Dalek-off with each other, which I had been planning! And he was very nice about me when I became the TV voice of the Daleks. He did a lovely radio interview where he spoke very affectionately about me, bless him."

On the 1992 BBC Video *Cybermen: The Early Years*, Skelton described the thinking on *The Tenth Planet* as being "a kind of computer voice so that it was half-human, half-machine." In 1966, that was a science-fiction idea but today we're more used to automated voices – announcing trains or ringing us up about potential PPI claims. Does that sort of thing affect how Nick performs the voice? "Of course. These Cybermen are very much in that 1960s style. You have to get into that mindset, and what Roy said was extremely helpful. I'm trying to faithfully reproduce what he did.



"The only concession I made to modern sensibilities was to make it a bit more intense, so there is a determination behind the lines which flattens some of the excesses of the 'sing-song' tone. Steven [Moffat] wanted me to find a way to do it for a modern audience. To the non-initiated, this kind of Cyber-voice without any intensity in it, just being totally faithful to the original, would probably undermine the drama a bit too much."

Clara Oswald (Jenna Coleman) clings to the tragic Danny Pink (Samuel Anderson) in *Death in Heaven* (2014).

Director Rachel Talalay discusses a scene with Peter Capaldi on the set of *The Doctor Falls*.

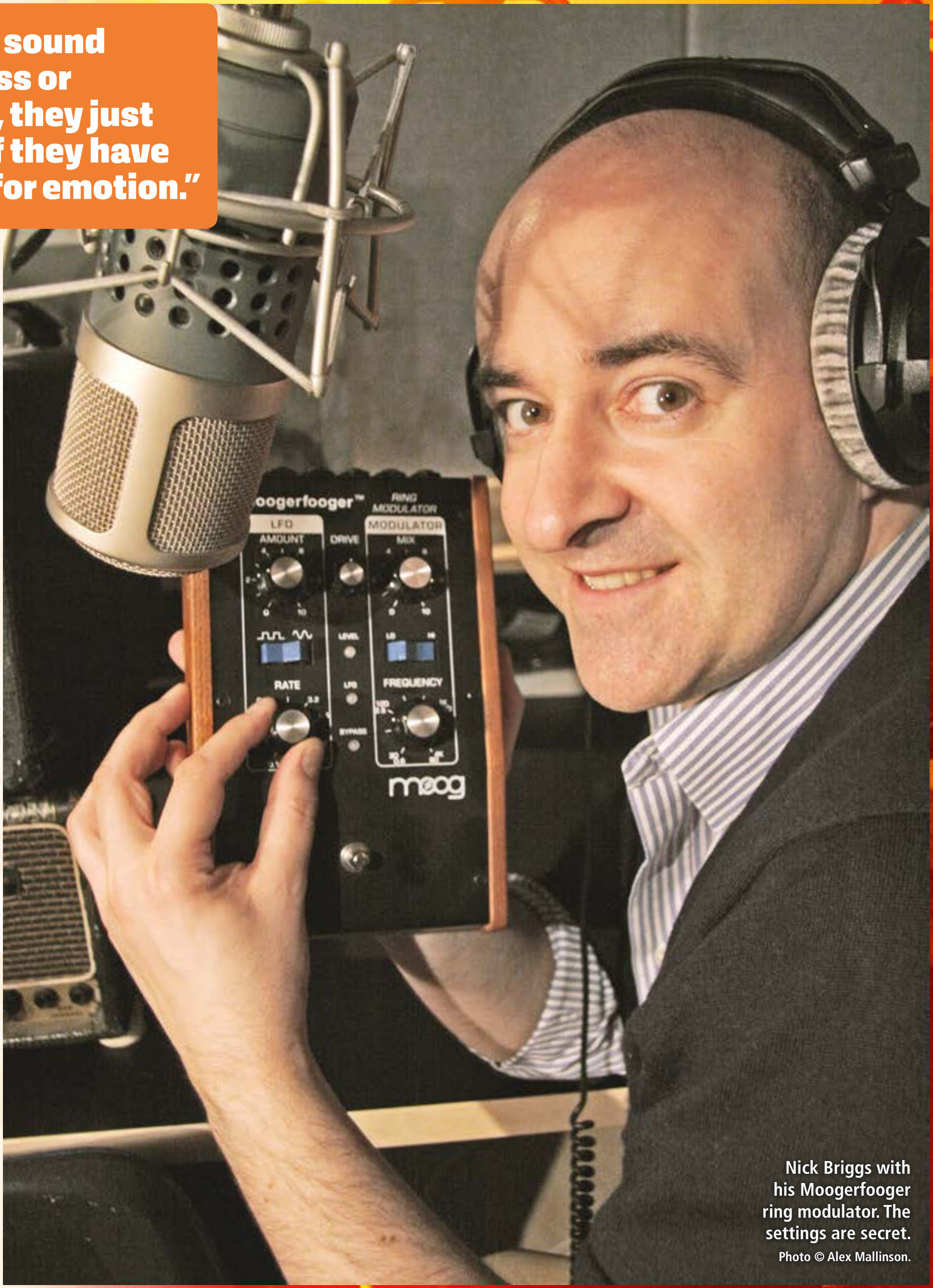
on this eliminates all expressiveness in the voice? But I will try my best for you.' And since then, I've had the most tremendous time working with Rachel. She's a brilliant director. She has that amazing quality of having authority without having to assert it. She's a lovely human being."

Since Nick was playing Bill Potts as a Cyberman, did he try to match Pearl Mackie's performance, or discuss with her how they would both play those scenes? "I didn't discuss it with Pearl at the time but we did talk about it afterwards, to her amusement. In the ADR session, I followed the emotional line of what she was saying, giving the Cyber lines some of that intensity, albeit distorted by the random 'note-grabbing' of the Cyberman's speech processor."

> **"They don't sound emotionless or emotional, they just sound as if they have no regard for emotion."**

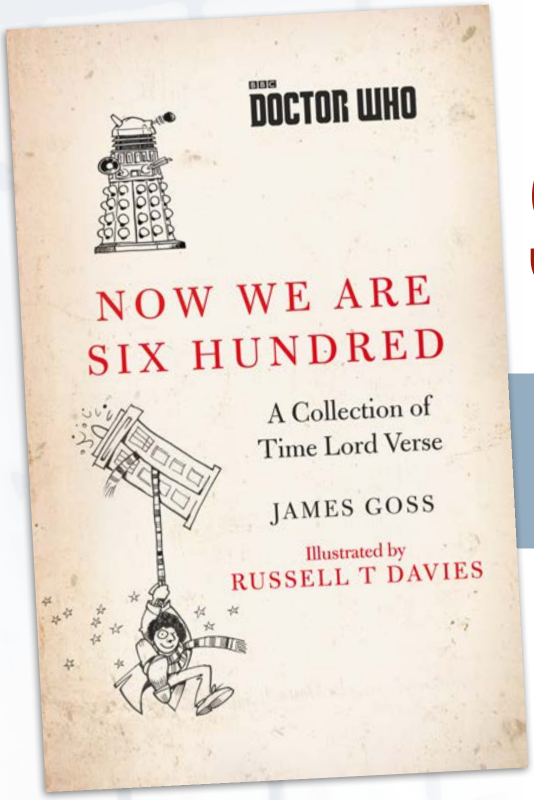
The Doctor Falls is a harrowing episode. Given that the Doctor is mortally wounded by a Cyberman and Peter Capaldi is about to leave the series, how emotional was it to work on? Nick mulls this question over, and then reveals he was there on the set of the forthcoming Christmas Special for Peter's last day playing the Doctor.

"Peter is a very level-headed sort of chap," says Nick. "He's very reflective and considers everything he says very carefully – at least that's the impression I get from him. He's not one to let his feelings run away with him in public. He's interested in the truth and in being fair and polite. So he was extremely professional all day on that last day. I was there to see his last scene. But from the moment I saw him rehearsing it, I started to cry." And how was Peter? "He was fine. He was concentrating. After I'd seen the rehearsal and they were setting up to shoot, as I walked past Peter, he looked at me and smiled. I put my thumbs up and touched my heart, showing him that I had shed a tear, telling him it was 'marvellous'. He smiled. He was lots of fun all day, saying things like, 'And tomorrow, I'll just be a nobody again.' I told him that would never happen. Not once you've been the Doctor. You're the Doctor forever. I feel like I could write a book about everything that happened on that last day. It was only after the final take on the final shot, when all of us just went onto the set and crowded round him that he showed his emotions. As he thanked us all, there was a slight crack in his voice, which he steadfastly bore down on and eliminated. We had a huge hug." He considers for a moment. "Yes, it was all very emotional, and in a very good way."



Nick Briggs with his Moogerfooger ring modulator. The settings are secret.

Photo © Alex Mallinson.



Now We Are Six Hundred

Author James Goss and former showrunner Russell T Davies have collaborated on a new book of *Doctor Who* poems accompanied by endearing illustrations.

INTERVIEW BY **STEPHEN KELLY**

In a different life, in a different universe, Russell T Davies never became a writer. He never studied English Literature at Oxford University. He never got his big break in the BBC's Children's Department; he never wrote *Queer as Folk* or *Casanova*, and he certainly didn't bring back *Doctor Who*. Just like Donna Noble, he turned right – and became a comic artist instead.

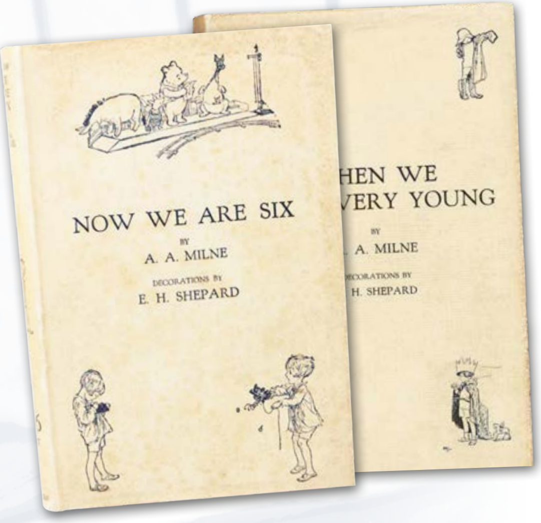
"It's what I always wanted to do!" he laughs, as if it sounds ridiculous now. "I loved comics and wanted a career in art and design. But at school I was persuaded by a stupid careers teacher that I couldn't do it because I was (mildly) colour-blind. So I thought, 'Oh right, I'll do something else then.' It put me off graphics, which is where I was heading towards. But my life not doing that has been magnificent. I might feel differently if I was living in a bedsit eating scraps, sitting there going, 'I could have been a great artist!' As it is, I'm very happy."

Still, Russell likes to draw. During his time on *Doctor Who*, for instance, he would sketch out scenes for the benefit of the Design Department ("Nothing else I've done has ever required that level of visualisation – it's a handy skill to have").

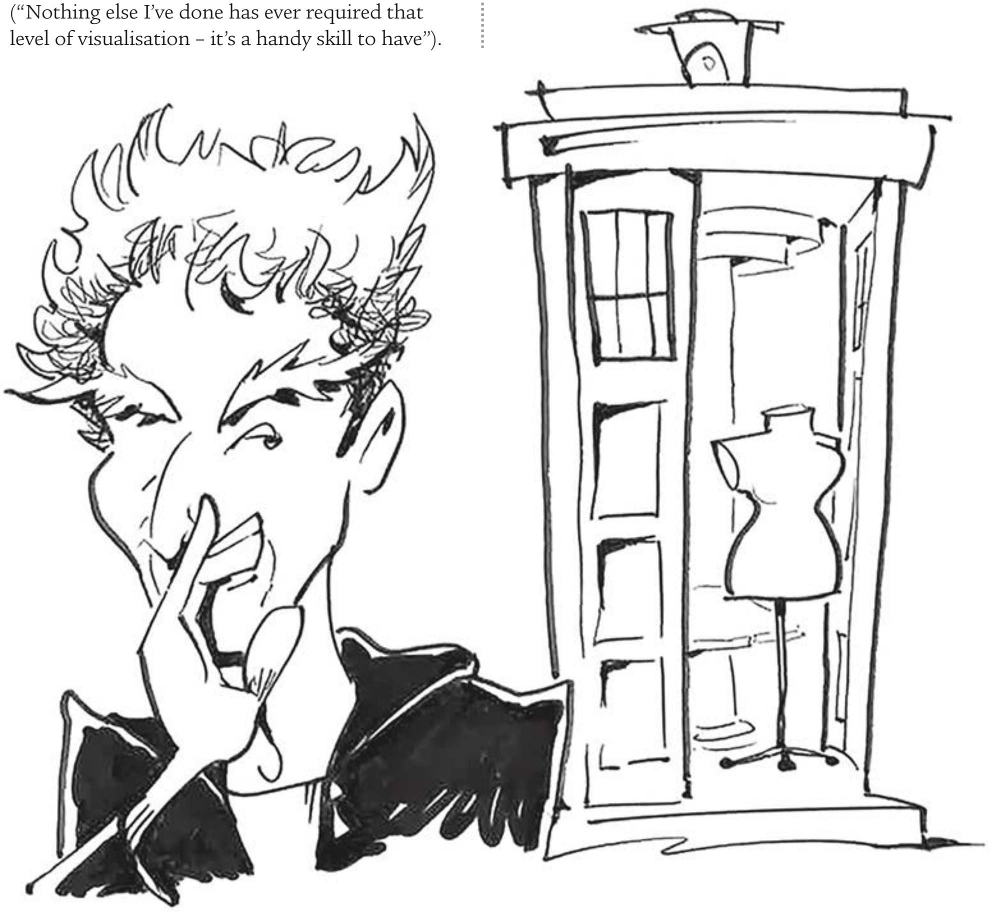
While in 2008, he contributed various cartoons and illustrations to *The Writer's Tale*, the book he co-authored with **Doctor Who Magazine**'s Benjamin Cook. He drew most of them on the back of an *Asterix* book: doodles of characters, of cut concepts, of an appeal to 'Stefen Mofet' to make a sexy episode called *The Doctor's Son*. "I'll keep that idea," he chuckles. "One day I'll return to *Doctor Who* with that."

Since then, however, he hasn't drawn much – or at least, not on anything but tabletops. But he recently decided to buy his first professional drawing board in 20 years. And then, out of the blue, an email arrived from BBC Books: Would Russell be interested in illustrating *Now We Are Six Hundred*, a new *Doctor Who* book based on the children's poems of AA Milne?

"The coincidence was staggering," he says. "They literally emailed me in the week I decided to start drawing again. I just thought, 'Well, this is meant to be'. And how I love to draw Quarks and TARDISes. I was delighted, I was really thrilled. I said yes immediately. I thought of all of those ►

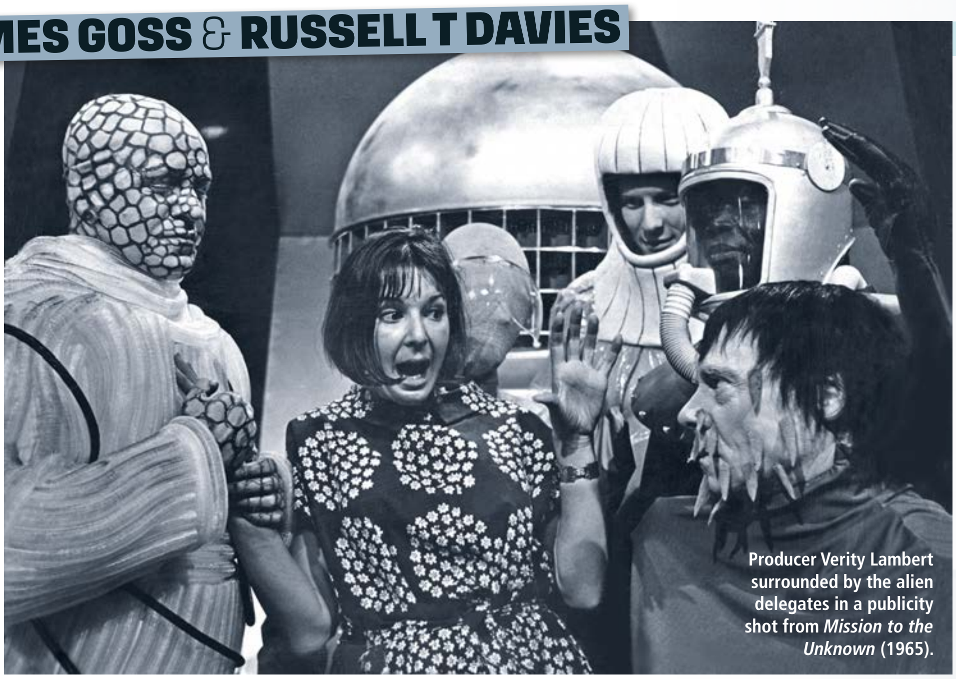


Above: AA Milne's poetry collections, *Now We Are Six* and *When We Were Very Young*.



“How I love to draw Quarks and TARDISes. I was delighted, I was really thrilled. I said yes immediately.”
RUSSELL T DAVIES

"The idea is bonkers," says author James Goss.



Producer Verity Lambert surrounded by the alien delegates in a publicity shot from *Mission to the Unknown* (1965).

◄ other marvellous illustrators I was doing out of work – and laughed!"

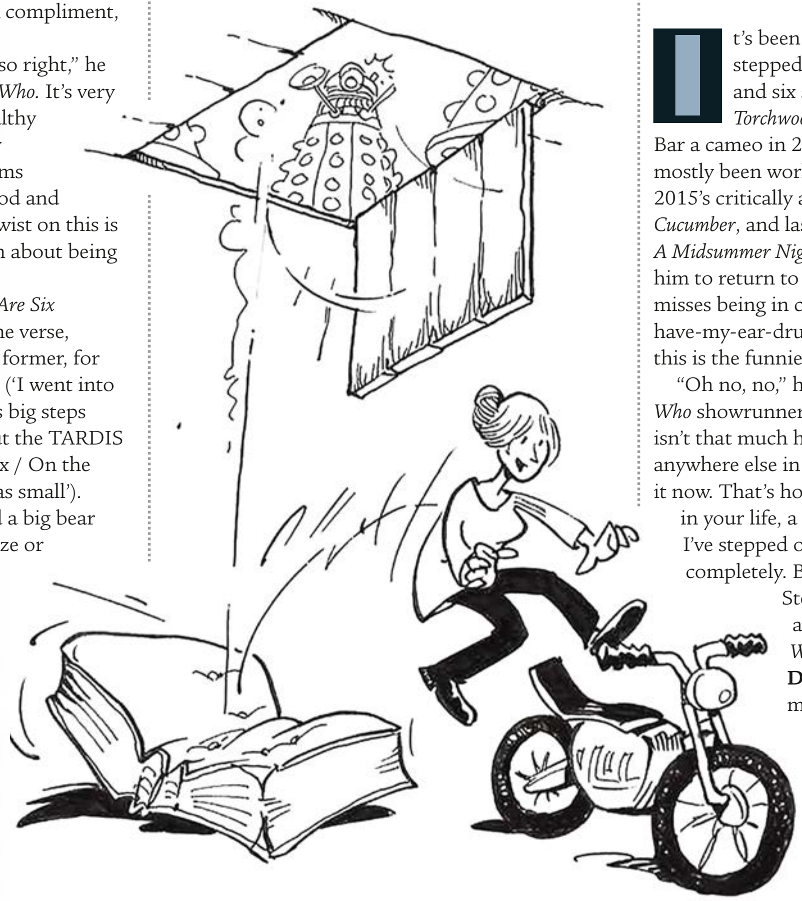
Alan Alexander Milne wrote *Now We Are Six* in 1927. Published a year after his seminal *Winnie-the-Pooh*, it was the sequel to his first book of children's poetry, *When We Were Very Young*: a follow-up collection of 35 nursery rhymes featuring illustrations by EH Shepard. It has been riffed upon twice: once in 2003, with Christopher Matthew's *Now We Are Sixty* (about getting old), and then in 2005, with Neil Gaiman's collection of horror-themed verse, *Now We Are Sick*. But *Doctor Who*, according to author-turned-poet James Goss, is the most fitting vessel for Milne. A compliment, rather than a pastiche.

"The idea is bonkers, but it's also so right," he says. "Honestly, it is. It's very *Doctor Who*. It's very clever, and it's possibly the most stealthy weapon to get people reading poetry that's ever been devised. Milne's poems are all about the wonders of childhood and the innocence of being young. The twist on this is that these are childish poems written about being a very, very old child indeed."

Spread across 50 poems, *Now We Are Six Hundred* is a mix of re-imagined Milne verse, and Milne-inspired originals. Of the former, for example, you'll find *The Wrong House* ('I went into a house and it wasn't a house / It has big steps and a great big hall') re-written about the TARDIS ('I went into a box and it wasn't a box / On the outside it was big, on the inside it was small'). Or *Furry Bear* ('If I were a bear / And a big bear too / I shouldn't much care / If it froze or snew') as *Dalek*: 'If I were a Dalek / And a big Dalek too / I shouldn't much care / What happened to you'. As for the new poems, James has composed odes on subjects ranging from K9 ('I like to let him cheat at chess / I love to answer No with Yes'), to Adric ('I'm very good at maths / So why does no-one like me?'), to a heartening celebration of Verity Lambert:

Young Verity went to the BBC
It was full of Men Who Knew What To Do
"Young girl, have you come to make us all tea?"
"No, I'm the Producer of *Doctor Who*."

"It's hard to explain how you write poems," says James. "Sometimes I'd take a Milne poem and try to imagine what *Doctor Who* story it was really about. Sometimes I'd just spot a gap in the market; why isn't there a poem to help you remember the Dalek delegates from their master plan? It's been a long time since I've written poetry – I'd forgotten how much maths there is! Many of Milne's rhymes look simple, but the schemes underneath are so complicated. That involved a lot of counting on my fingers and swearing – how many syllables can there be in Koquillion?"

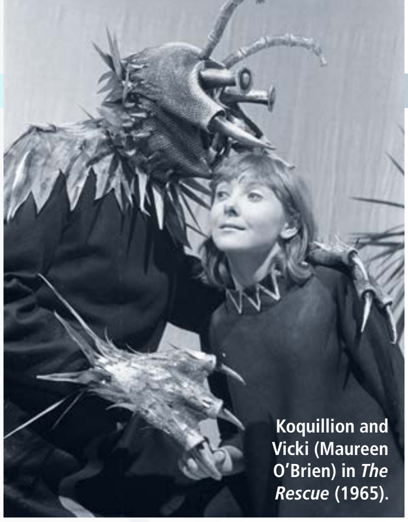


This isn't the first time James and Russell have collaborated, with James having previously written under Russell on Big Finish's *Torchwood* audio dramas. "I think Russell enjoyed the situation enormously," James says. "'You're my boss. Haha.' But he is the kindest, most encouraging person to work with, and he used the poems as a springboard for... well, it's quite hard to describe what he's done, but his drawings are a loving, funny, exuberant tribute to the entirety of *Doctor Who*. There are tiny love letters to obscure Dalek toys, to Turlough's eyes, to the *Peanuts* cartoon... He's even radically changed the fate of one of his characters. You'll be so happy when you see it."

It's been seven years since Russell T Davies stepped down as *Doctor Who* showrunner, and six since the last episodes of *Torchwood* and *The Sarah Jane Adventures*. Bar a cameo in 2013's *The Five-ish Doctors*, he has mostly been working on new projects; including 2015's critically acclaimed Channel 4 drama *Cucumber*, and last year's BBC One adaptation of *A Midsummer Night's Dream*. Was it strange for him to return to *Doctor Who*? Is this a sign that he misses being in charge? Russell, with his big, bassy have-my-ear-drums-ruptured laugh, cackles as if this is the funniest question in the world.

"Oh no, no," he says, "not at all. [Being *Doctor Who* showrunner] is like being in prison. There isn't that much hard work on any other show anywhere else in the world. I love just experiencing it now. That's how *Doctor Who* should really be in your life, a thing to watch. People think I've stepped out of the *Doctor Who* world completely. But I still watch it every week. Steven Moffat and Chris Chibnall are my mates. I've got a *Doctor Who* figurine on my desk. I read **Doctor Who Magazine** every month. I never left it at all! So [*Now We Are Six Hundred*] felt completely natural."

Russell, it should be said, is more than just a stunt hire for *Now We Are Six Hundred*. His

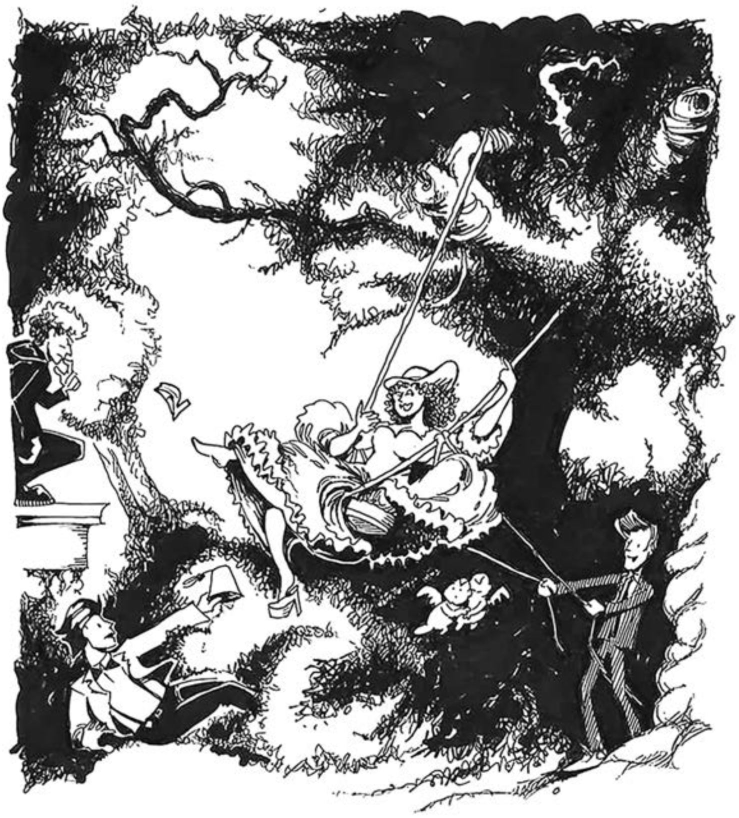

Koquillion and Vicki (Maureen O'Brien) in *The Rescue* (1965).

art is confident and joyful, witty and fun, perceptive and highly affectionate. "I would describe my style as quite cartoony," he says, "but then I get pretentious. There's one of River Song which is based on *The Swing* by [eighteenth-century painter] Jean-Honoré Fragonard, for example. I always thought it looked like River Song and she's surrounded by three men, so that made sense – surrounded by three Doctors. So sometimes I get a bit arty, but they're mostly nice, big funny cartoons."

How would he say drawing *Doctor Who* differs from writing it? "It's funny because you sit there thinking, 'Oh I have to draw Vicki now.' So you go online and you look up the photos and sit there drawing and you know, I've never spent an entire hour of my life thinking about Vicki before. I know who she is, I know who played her, but you don't actually think in depth about who Vicki is. It opened up ways of thinking about the show I've never experienced before. In the 1960s, after Ian and Barbara have left, there must have been a natural urge to replace Ian and Barbara with another Ian and Barbara, but they went with Vicki from the thirty-first century. Astonishing.

> **"Sometimes I get a bit arty, but they're mostly nice, big funny cartoons."** RUSSELL T DAVIES

"The companions were my favourites to draw," he continues. "I'm not sure I got them all right. Although somehow I got something absolutely perfect about Turlough. He's just standing there being all Turlough and you're just like, 'Oh my god, that's Turlough!' I could also draw Daleks all day long. I sneaked one of Peter Capaldi's Daleks in there, because I love the way he draws Daleks." He pauses to load up some of the illustrations on his computer. "Some of these I'm very, very pleased with," he says. "I got to draw all the Doctors, obviously. Now I look at it, that's not a great Patrick Troughton. I should've tried a bit harder there. But I loved doing that. The sheer range of it – from 1963 right up to Missy – was fantastic. Also, marvellously, these were drawn in March but there are fleeting references to a female Doctor in there. I'm very pleased with that. I guessed right. I didn't know I was right, but I thought that was in the air."


Right: Russell's *Doctor Who* take on *The Swing* by Jean-Honoré Frangonard.

But, of course, what we all want to know is who James was referring to earlier. Whose fate has Russell drastically changed? "There's now a happy ending for Harriet Jones!" he says. "There's a lovely poem about Harriet Jones and [former producer] Phil Collinson has always said, 'She didn't die on that day,' so there she is! Obviously you'll have to go out and buy it to find out how but yes, I show her escaping."

And that's canon, is it? That's official confirmation that, in whatever passes for *Doctor Who* continuity, Harriet Jones Prime Minister wasn't exterminated by Daleks in 2008's *Stolen Earth*, but is in fact safe and well and unnecessarily introducing herself to everyone she meets? "Look," says Russell, "if I drew it, and it's published by BBC Books, it's canon."

THE FUTURE'S FEMALE

We find ourselves speaking to Russell T Davies on 17 July, the morning after it was announced – to millions of people on BBC One – that Jodie Whittaker will become *Doctor Who*'s first female Doctor. As you'd expect, he's completely thrilled.

New Doctor Jodie Whittaker.

"I don't know Jodie," he says. "But whenever I've seen her interviewed on breakfast TV or whatever, she's been really funny and vivid, not just spouting PR lines. And that's rare. That excites me. Someone who's got an incredibly strong self is going to fit the Doctor perfectly.

"There will be some kids sitting down on Christmas Day who don't follow the news — and the Doctor will change into a woman and they won't know. For those kids it will be as mysterious and as exciting as it was in 1966 when William Hartnell changed into Patrick Troughton. The programme has never been that original since."

When Russell brought *Doctor Who* back in 2005, it made a name for itself as one of the most progressive shows on television – thanks, in part, to pansexual time agent Captain Jack Harkness. Even so, is a female Doctor something he could have envisioned happening all the way back then?

"Yes, absolutely," he says. "But I simply didn't think of it. We did a very, very good job in 2005 but it was a different world back then. And what Chris Chibnall is brilliantly doing is making me and Steven Moffat look old-fashioned. We look like the past. And that's exactly what we are – we are the past. This isn't some big political strategy by the BBC. This is one man, Chris, moving into the big chair and deciding that's what he wants to do."

John Barrowman (as Captain Jack) and Russell T Davies.

VARIATION on a THEME

The latest album by guitarist Hank Marvin includes his unique interpretation of a very familiar tune.

INTERVIEW BY **MARCUS HEARN**

Hank Marvin and his famous red Stratocaster.

Best known for his work with Cliff Richard and The Shadows, Hank Marvin is one of the great pioneers of British rock and roll. Nearly 60 years after his first hit single, Hank is still revered for the unmistakable sound that inspired generations of rock guitarists.

But we're not here to talk about that, or even the fact that Hank is so well-known that his name is now cockney rhyming slang for 'starving'. Improbable as it may seem, we're here to talk about *Doctor Who*.

Hank's latest album, *Without a Word*, went top ten shortly after its release in June. On track nine (or side two, if you own the vinyl) Hank joins the select group of musicians who have recorded their own versions of the *Doctor Who* theme.

We presume this came about because *Without a Word* is released by Demon, a subsidiary of BBC Worldwide. "Actually that's a pure coincidence," says Hank, on the phone from Australia. "It was my idea to include the track. I guess they were happy, but they didn't comment on it."

> **"There was something about the way the music was realised by Delia Derbyshire and the Radiophonic Workshop – it actually *sounded* like science-fiction."**

Only the slightest hint of an accent betrays the fact that Hank now lives in Perth. He emigrated over 30 years ago, but still has fond memories of *Doctor Who*'s black-and-white episodes.

"I don't watch it these days," he admits, "but when it first came on I used to watch it quite a lot. My daughter was very frightened of the Daleks!"

How did *Doctor Who* find a place on the album, alongside The Beatles' *Michelle*, Henry Mancini's *Moon River* and Burt Bacharach's *Alfie*? "I thought in terms of themes or songs I wished I'd written," says Hank. "I started off with quite a long list – there were so many! – but I narrowed it down to a collection

Hank's son Ben arranged the new version of the *Doctor Who* theme.
Photo © Jake Rotham.

MARVIN
SIDE ONE

Hank and his recording engineer Les Williams.
Photo © Jake Rotham.

of songs I felt comfortable with. I had to be comfortable not just in terms of the quality of the material and my admiration for it, but in the fact I knew it would work. You could have a great piece of music, but how would it sound on the guitar?"

The *Doctor Who* theme first made an impression on Hank when he and The Shadows were at the height of their fame. "The series first came on in 1963, didn't it? There was something about the way the music was realised by Delia Derbyshire and the Radiophonic Workshop – it actually *sounded* like science-fiction, probably because of the oscillators or whatever they used to create it. I thought it was so unusual, very haunting.

"It was one of those pieces that had been in the back of my mind for years," he continues. "I knew it had potential, but I never really got round to it until this album came up. I knew the series was still popular, so I decided to have a proper look at the theme. I was very pleased to find out that it had not just the chorus that we hear on the TV, but a verse as well. We chose the key and a routine, and my son Ben did the arrangement based on that."

The theme has been reinterpreted many times – not least by the television series itself – but the trademark twang of Hank's Fender Stratocaster represents an innovation. "Initially we were a little concerned that we might not be able to make it work," he says. "We're all so used to that original Radiophonic Workshop treatment, but I'm happy with the way our version turned out."

The *Doctor Who* theme was, of course, the work of prolific composer Ron Grainer. "I met Ron two or three times in the 1960s and 70s," reveals Hank. "He'd moved to Portugal, where Cliff also had a place, and we went out there on holiday. Ron had converted a building – I think it had been a stable – into his residence, and he had a farm. It was a lovely place in the country with an outside kitchen. Being Australian he used to love to barbecue. I remember he said he'd grown up in an agricultural environment and he preferred an open space, with farmland around him, to the city life in London. We spent a lovely afternoon there and I met him briefly on a few subsequent occasions."

We return to the present day, and the recent announcement that Jodie Whittaker will play the next Doctor. "Oh yes, I did see that," says Hank. "I don't know the actress personally but I know some of her work. She was in *Broadchurch*, wasn't she?"

She was indeed. What does Hank think about the prospect of a female Doctor? "Well it's different, isn't it?" he says breezily. "We've seen so many different Doctor Whos over the years. In this day and age why not turn up as a woman for a change? Yeah, I think it's quite controversial, but you never know – it could get a lot of new fans."

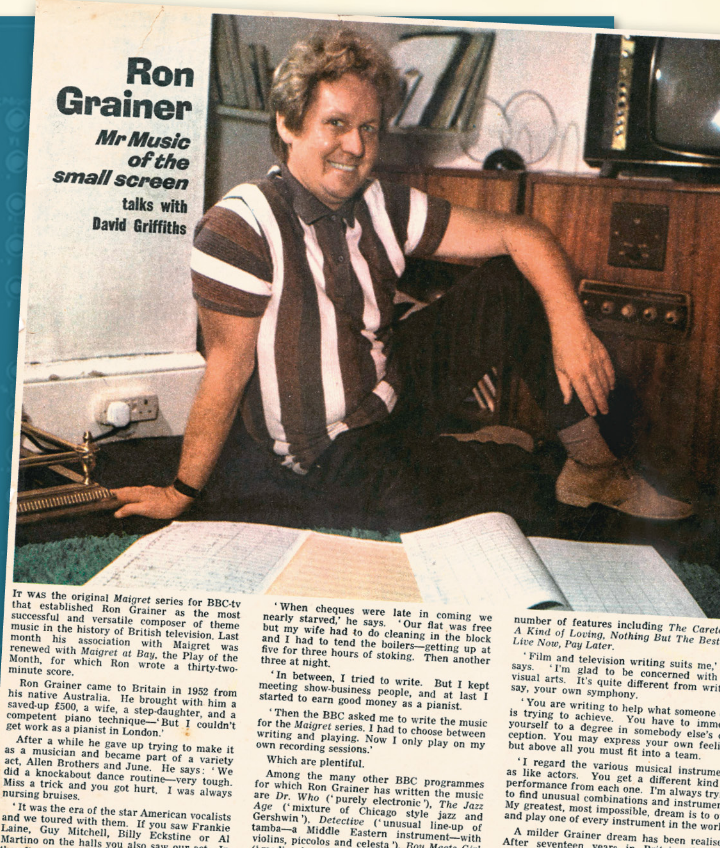
A PLACE IN THE SUN

By the early 1960s, composing royalties on films and television series including *Steptoe and Son*, *Maigret* and *Doctor Who* were earning Ron Grainer an estimated £25,000 a year. But it was his failing eyesight, rather than his new-found wealth, that prompted him to leave his adopted home in London for the sunnier climes of Portugal.

Grainer was a self-confessed workaholic, who in 1966 told Australia's *New Idea* magazine that he only slept for around four hours a night and once wrote 22 minutes of music for *Maigret* in a single weekend. This turnover was, however, starting to aggravate an eye condition that he'd inherited from his grandparents. According to *New Idea*'s Roslyn Owen, 'Mr Grainer had to find himself a place in the sun where he could write his music by natural light… If he spends three consecutive days working under artificial light he loses his sight. Now the only times he comes to London are for recording sessions, musical auditions or conferences.'

Ron had first moved to Portugal in 1961 when he bought a holiday villa in the then-fashionable resort of Albufeira. Cliff Richard, Frank Ifield and Eric Morecambe were just some of the celebrities who either lived in the area or liked to visit. Seven years later, Ron and his second wife, Jennifer, relocated to a 150-year-old property in the nearby countryside. After Ron commissioned an exorcism of the supposedly haunted building, they established a farm growing organic fruit and vegetables.

In the latter years of his life Ron turned down more composing work than he accepted. "I'd never return to Britain," he told *The Sun*'s Chris Greenwood in 1973. "I remember once spending five hours non-stop in a car around London, stuck in traffic jams, then rushing backwards and forwards. That wasn't living. That was hell. Here in Albufeira you couldn't get enough donkey carts together to make a traffic jam!"



Ron Grainer

Mr Music of the small screen

talks with David Griffiths

IT WAS the original *Maigret* series for BBC-tv that established Ron Grainer as the most successful and versatile composer of theme music in the history of British television. Last month his association with Maigret was renewed with *Maigret at Bay*, the Play of the Month, for which Ron wrote a thirty-two-minute score.

Ron Grainer came to Britain in 1952 from his native Australia. He brought with him a saved-up £500, a wife, a step-daughter, and a competent piano technique—'But I couldn't get work as a pianist in London.'

After a while he gave up trying to make it as a musician and became part of a variety act, Allen Brothers and June. He says: 'We did a knockabout dance routine—very tough. Miss a trick and you got hurt. I was always nursing bruises.

'It was the era of the star American vocalists and we toured with them. If you saw Frankie Laine, Guy Mitchell, Billy Eckstine or Al Martino on the halls you also saw our act.

'When cheques were late in coming we nearly starved,' he says. 'Our flat was free but my wife had to do cleaning in the block and I had to tend the boilers—getting up at five for three hours of stoking. Then another three at night.

'In between, I tried to write. But I kept meeting show-business people, and at last I started to earn good money as a pianist.

'Then the BBC asked me to write the music for the *Maigret* series. I had to choose between writing and playing. Now I only play on my own recording sessions.'

Which are plentiful.

Among the many other BBC programmes for which Ron Grainer has written the music are *Dr. Who* ('purely electronic'), *The Jazz Age* ('mixture of Chicago style jazz and Gershwin'), *Detective* ('unusual line-up of tamba—a Middle Eastern instrument—with violins, piccolos and celesta').

number of features including *The Caret* *A Kind of Loving, Nothing But The Best* *Live Now, Pay Later.*

'Film and television writing suits me,' says. 'I'm glad to be concerned with visual arts. It's quite different from writ say, your own symphony.

'You are writing to help what someone is trying to achieve. You have to imme yourself to a degree in somebody else's ception. You may express your own feeli but above all you must fit into a team.

'I regard the various musical instrume as like actors. You get a different kind performance from each one. I'm always try to find unusual combinations and instrumen My greatest, most impossible, dream is to o and play one of every instrument in the worl

A milder Grainer dream has been realise

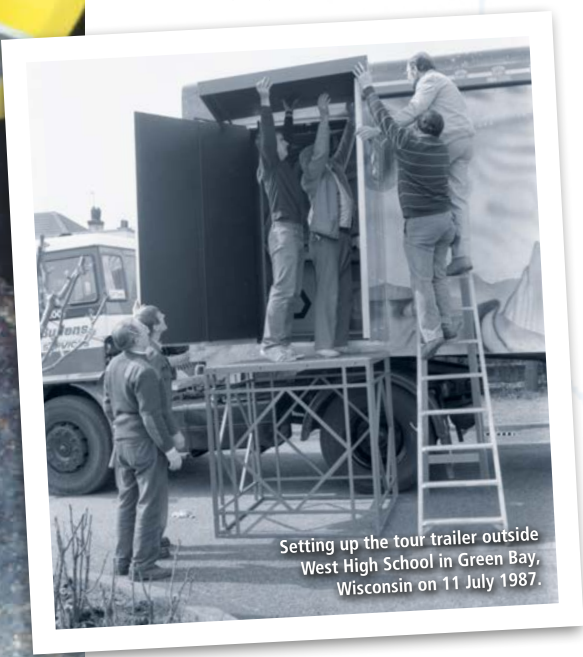
Janet Fielding, Colin Baker and Nicola Bryant help launch the Doctor's US tour in May 1986.

The TRAIL of a TIME LORD

This exclusive extract from the new book *Red, White and Who* tells the story of an ambitious tour of America...

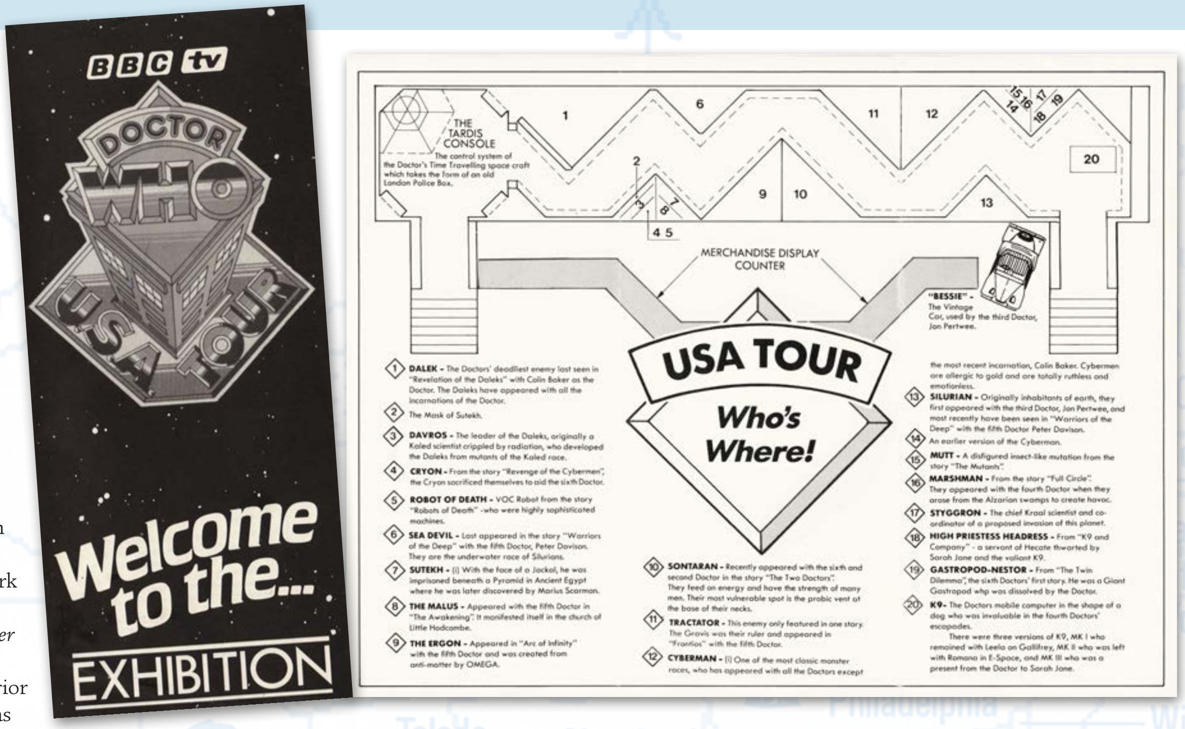
In 1986, the most exciting development for American *Doctor Who* fans was first known as 'The *Doctor Who* USA Tour' and later 'The *Doctor Who* Celebration and Tour'. It featured a custom-made 18-wheeler trailer, making its way across the country from May 1986 through to early 1988, bringing an amazing opportunity for American fans to see props and meet actors from the show. The idea of the travelling exhibition was first hinted in the March 1983 issue of **Doctor Who Magazine**: 'At the moment talks are in progress and [the BBC's US distribution arm] Lionheart are considering certain proposals to stage a display in America, possibly a travelling exhibition.' Three years later, the announcement finally came.

As described in the April-June 1986 issue of fanzine *The Unpaid Scientific Advisor,* the exhibit 'is housed in a 48-foot trailer unit with TARDIS mockups at both entrance and exit doors, and features sound-and-light shows, the original (Mk I) K9, Daleks, Sea Devils, a number of costumes for both good guys and bad, props, a console room set, and more. In addition, Bessie herself... rides along with the exhibit.' (Bessie, of course, being the yellow Edwardian roadster favoured by the Doctor from the early days of his third incarnation.)



Setting up the tour trailer outside West High School in Green Bay, Wisconsin on 11 July 1987.

Right: The exterior and interior of the USA tour brochure.


BBC tv
DOCTOR WHO
USA TOUR
Welcome to the...
EXHIBITION
THE TARDIS CONSOLE
1
2
3
4 5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
MERCHANDISE DISPLAY COUNTER
USA TOUR
Who's Where!

The control system of the Doctor's Time Travelling space craft which takes the form of an old London Police Box.

"BESSIE" - The Vintage Car, used by the third Doctor, Jon Pertwee.

1. **DALEK** - The Doctors' deadliest enemy last seen in "Revelation of the Daleks" with Colin Baker as the Doctor. The Daleks have appeared with all the incarnations of the Doctor.
2. The Mask of Sutekh.
3. **DAVROS** - The leader of the Daleks, originally a Kaled scientist crippled by radiation, who developed the Daleks from mutants of the Kaled race.
4. **CRYON** - From the story "Revenge of the Cybermen", the Cryon sacrificed themselves to aid the sixth Doctor.
5. **ROBOT OF DEATH** - VOC Robot from the story "Robots of Death" -who were highly sophisticated machines.
6. **SEA DEVIL** - Last appeared in the story "Warriors of the Deep" with the fifth Doctor, Peter Davison. They are the underwater race of Silurians.
7. **SUTEKH** - (i) With the face of a Jackal, he was imprisoned beneath a Pyramid in Ancient Egypt where he was later discovered by Marius Scarman.
8. **THE MALUS** - Appeared with the fifth Doctor in "The Awakening". It manifested itself in the church of Little Hodcombe.
9. **THE ERGON** - Appeared in "Arc of Infinity" with the fifth Doctor and was created from anti-matter by OMEGA.
10. **SONTARAN** - Recently appeared with the sixth and second Doctor in the story "The Two Doctors". They feed on energy and have the strength of many men. Their most vulnerable spot is the probic vent at the base of their necks.
11. **TRACTATOR** - This enemy only featured in one story. The Gravis was their ruler and appeared in "Frontios" with the fifth Doctor.
12. **CYBERMAN** - (i) One of the most classic monster races, who has appeared with all the Doctors except the most recent incarnation, Colin Baker. Cybermen are allergic to gold and are totally ruthless and emotionless.
13. **SILURIAN** - Originally inhabitants of earth, they first appeared with the third Doctor, Jon Pertwee, and most recently have been seen in "Warriors of the Deep" with the fifth Doctor Peter Davison.
14. An earlier version of the Cyberman.
15. **MUTT** - A disfigured insect-like mutation from the story "The Mutants".
16. **MARSHMAN** - From the story "Full Circle". They appeared with the fourth Doctor when they arose from the Alzarian swamps to create havoc.
17. **STYGGRON** - The chief Kraal scientist and co-ordinator of a proposed invasion of this planet.
18. **HIGH PRIESTESS HEADRESS** - From "K9 and Company" - a servant of Hecate thwarted by Sarah Jane and the valiant K9.
19. **GASTROPOD-NESTOR** - From "The Twin Dilemma", the sixth Doctors' first story. He was a Giant Gastropod whp was dissolved by the Doctor.
20. **K9**- The Doctors mobile computer in the shape of a dog who was invaluable in the fourth Doctors' escapades.

There were three versions of K9, MK I who remained with Leela on Gallifrey, MK II who was left with Romana in E-Space, and MK III who was a present from the Doctor to Sarah Jane.

DWM provided a more detailed description: 'The Exhibition has been organised by BBC Enterprises Limited in conjunction with Monarch International (the BBC's US Exhibitions and Promotions agent) and Lionheart Television International. The exhibition trailer has been specially built in Warrington by a company called VANPLAN and the exhibition designer is Tony Burrough, a BBC set designer whose work on *Doctor Who* has included such productions as *The Keeper of Traken*, *Black Orchid*, and *Warriors of the Deep*. The interior of the exhibition and shop has been built by Parker Hinson Productions Limited, who are based in Wembley and have worked with BBC Enterprises on numerous exhibitions and other projects since 1971.'

Brian Sloman, then the head of publicity and promotion for the BBC in the US, conceived the idea in 1985. "The concept that the BBC approved, which was mine, was really very simple," he recalls. "It was to try to say thank you to the loyal American *Doctor Who* viewers, who were constantly putting their hands in their pockets and giving money to public television, in order to allow them to buy the show."

Brian has clear memories of his original presentation: "Remember there was no BBC America in those days – all the shows were sold and syndicated by Lionheart Television. So I roundly criticised Lionheart, which didn't endear me to them, and put forth my proposal to improve our image in the States, make people aware of what we did, then really concentrate on this precise, targeted audience. I made my presentation, and I had drawings, I had these ideas. I fleshed out a kind of tour."

> **"There was no BBC America in those days – all the shows were sold and syndicated by Lionheart Television."**
> Brian Sloman

The executives approved the idea during the same meeting, once Brian left the room. "The lovely thing about the BBC was that the money was made available instantly, so we started meetings with the construction team and all the prop guys, and met [*Doctor Who* producer] John Nathan-Turner."

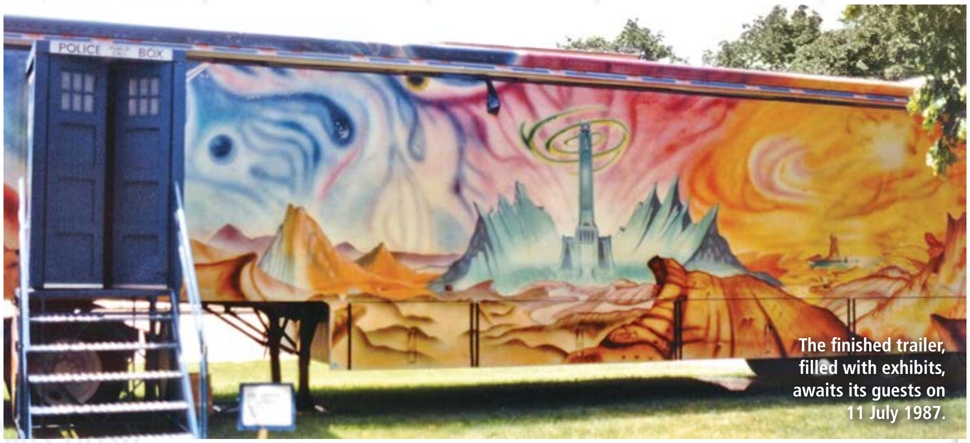
The exhibit construction posed a number of issues. Although built in the UK, everything inside it – from the electrical system to the actual trailer controls – had to be American standard. The trailer itself was too long to be legally driven on UK roads. The interior had to be constructed in such a way that it could both hold the exhibits themselves, but also Bessie, all the merchandise (and the displays for it), and the stairs/police box frames that fans entered and exited through while on the road. Brian remembers, "Every time we stopped, we had to literally build the steps. We had to get Bessie out, because she took up the last 10 feet. We had a drop-down deck on the back so we could roll Bessie onto it and bring her down and then we could roll other exhibit pieces into place."

Artist Andrew Skilleter, renowned for his Target Books covers and other *Doctor Who* illustrations, designed the striking exhibit exterior that included the TARDIS as well as alien landscapes and the Dark Tower of Gallifrey. The exhibition included a Silurian, Sontaran, Cyberman, Dalek, and K9 – all of them animated, to an extent – and a partial TARDIS console. All these features were created by visual effects designer Tony Oxley.

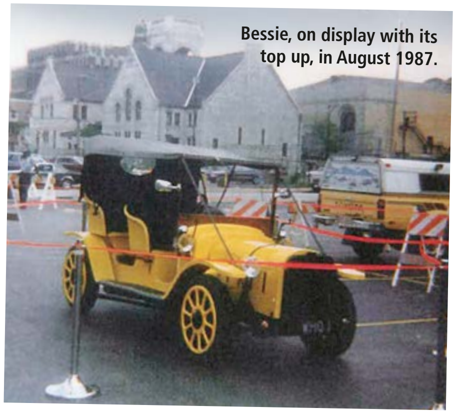
The trailer left the UK in early May 1986, sent off with some fanfare by Colin Baker, Nicola Bryant and Janet Fielding, and was welcomed to the port of New Jersey on arrival.

The exhibition's first stop was the Washington Monument. Present for the festivities were Peter Davison and BBC1 Controller Michael Grade. Brian was there too; although he'd seen the trailer occasionally under construction in the UK, this was his first time seeing the finished product.

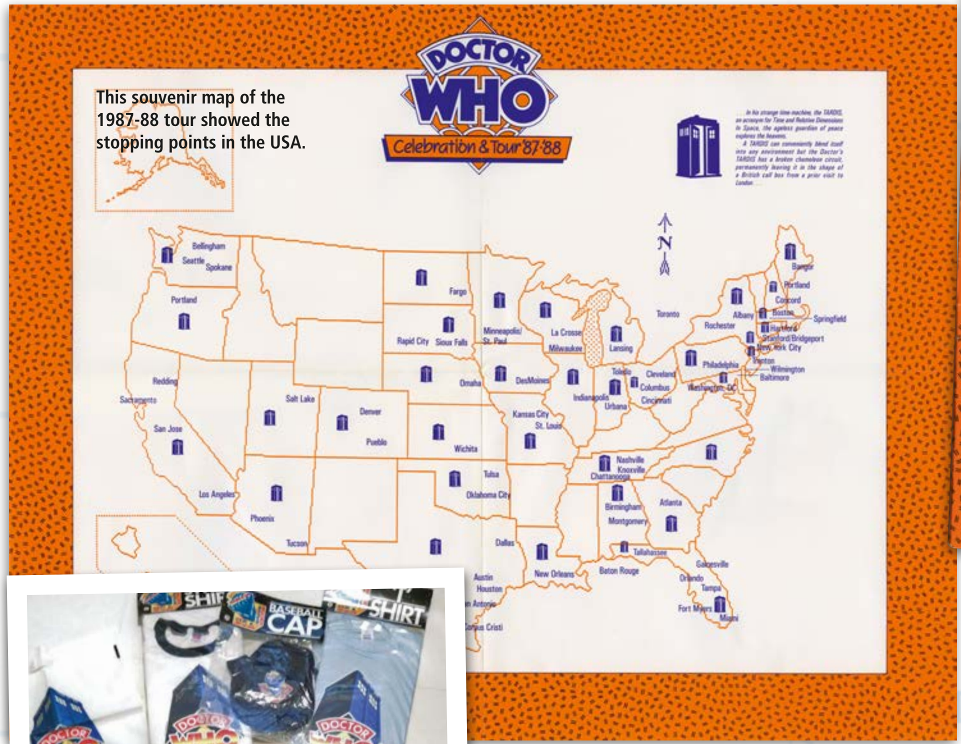
"I think I wept," he says, recalling the first day he saw the finished exhibition. "It was just so beautiful." Working with local PBS station WETA, the tour set up shop in the public park across from the Monument for the weekend of 9-11 May. 'Shop' is perhaps a misleading term because in this instance the tour was on public land and was therefore prohibited from selling merchandise. ►



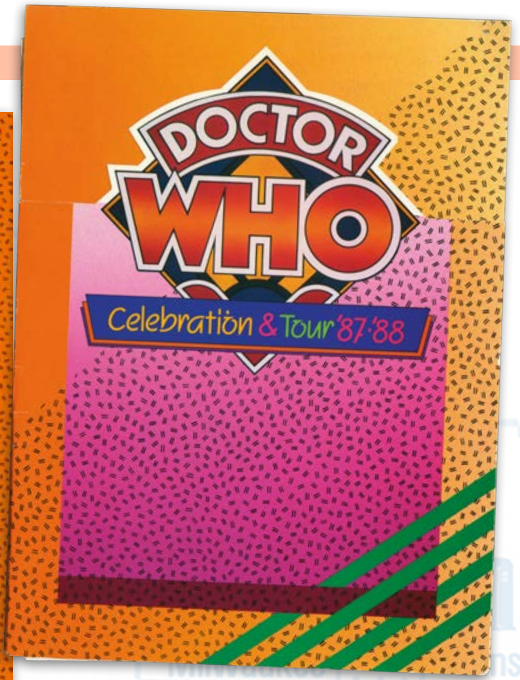
The finished trailer, filled with exhibits, awaits its guests on 11 July 1987.



Bessie, on display with its top up, in August 1987.


DOCTOR WHO
Celebration & Tour '87-'88
N
Bellingham
Seattle
Spokane
Portland
Redding
Sacramento
San Jose
Los Angeles
Phoenix
Tucson
Salt Lake
Denver
Pueblo
Fargo
Rapid City
Sioux Falls
Minneapolis/St. Paul
La Crosse
Milwaukee
Lansing
Toronto
Rochester
Albany
Bangor
Portland
Concord
Boston
Springfield
Hartford
Stamford/Bridgeport
New York City
Wilmington
Baltimore
Washington DC
Philadelphia
Omaha
Des Moines
Toledo
Cleveland
Columbus
Cincinnati
Indianapolis
Urbana
Kansas City
St. Louis
Wichita
Tulsa
Oklahoma City
Dallas
Austin
Houston
San Antonio
Corpus Cristi
Nashville
Knoxville
Chattanooga
Birmingham
Montgomery
Atlanta
Tallahassee
Baton Rouge
New Orleans
Gainesville
Orlando
Tampa
Fort Myers
Miami

This souvenir map of the 1987-88 tour showed the stopping points in the USA.


DOCTOR WHO
Celebration & Tour '87-'88

SHIRT
BASEBALL CAP
SHIRT
DOCTOR WHO
USA

Merchandise that was available to buy during the US tour included T-shirts, caps and aprons.

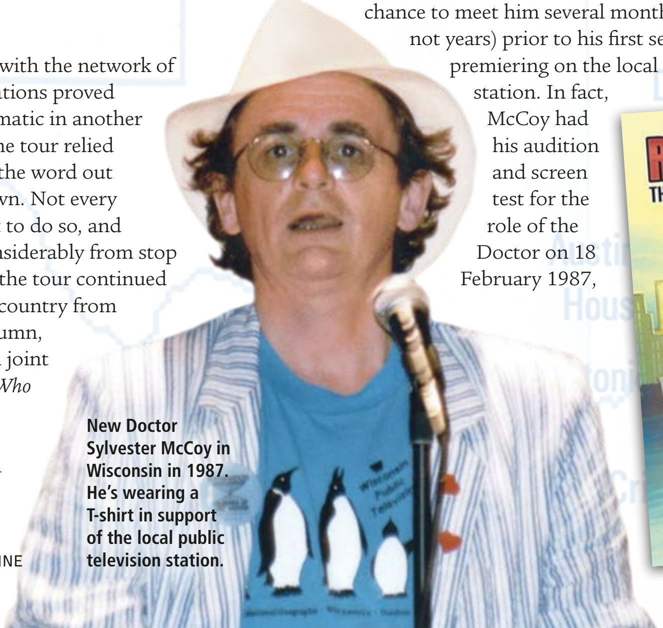
◄ Brian says, "You've got to remember that my whole premise was that the sale of T-shirts, hats, sweatshirts, coffee mugs and keyrings was going to keep us rolling. Profit was never, ever part of the vision, but I thought we would come close to breaking even by selling merchandise."

The tour encountered a similar issue with merchandise sales when it reached Central Park in New York City. Several of the local PBS stations said the tour couldn't sell merchandise because they didn't want the station to be associated with that kind of thing. "What was I going to do?" Brian wondered. "Take them off the schedule and not go there, when the whole idea was to say thank you to the fans?"

Working with the network of PBS stations proved problematic in another way. The tour relied on the stations to get the word out about it coming to town. Not every station made an effort to do so, and crowd sizes varied considerably from stop to stop. Nevertheless, the tour continued its journey across the country from spring through to autumn, teaming up for several joint dates with the *Doctor Who* Fan Club of America's Whovian Festival.

The tour carried on throughout 1987 and into 1988. Brian Sloman was pleasantly surprised by this longevity, because he fully expected it to be cancelled considering the amount of money it had lost. Instead, BBC Enterprises took over the bits they didn't already own outright, letting Brian hire a dedicated driver and crew to help with running and transporting the exhibition. (Previously, Brian had relied on a moving company to get the trailer on the road, and was considered a co-presenter of the tour under the guise of his company Monarch International.) Brian also began bringing in Doctors and booking ballrooms in nearby hotels so that everyone could hear the actors interviewed and get a chance to meet them.

Of special note, Sylvester McCoy joined for a number of stops once he had been cast as the Doctor, so fans across the country had the chance to meet him several months (if not years) prior to his first season premiering on the local PBS station. In fact, McCoy had his audition and screen test for the role of the Doctor on 18 February 1987, and just eight days later he was on a plane to America with John Nathan-Turner. Together they joined the tour, which was then featuring special guest Jon Pertwee. On 28 February, at a stop at Mercer University's Atlanta, Georgia campus, McCoy was interviewed extensively in a televised encounter for PBS hosted by Eric Luskin.



New Doctor Sylvester McCoy in Wisconsin in 1987. He's wearing a T-shirt in support of the local public television station.

Brian says, "I hoped and prayed that the presence of Doctors at each venue would help me see the ambition of at least recovering costs. Sad to say, it made matters worse. They all insisted, as they should as stars, on flying business class, so that was about a $5,000 round-trip fare. They stayed in not the lap of luxury by any means, but in decent hotels wherever we went. They worked their tails off! Being there, signing autographs, and talking to Whovians. We would rent conference rooms in hotels and they would make presentations, which would last for, oh, an hour-and-a-half."

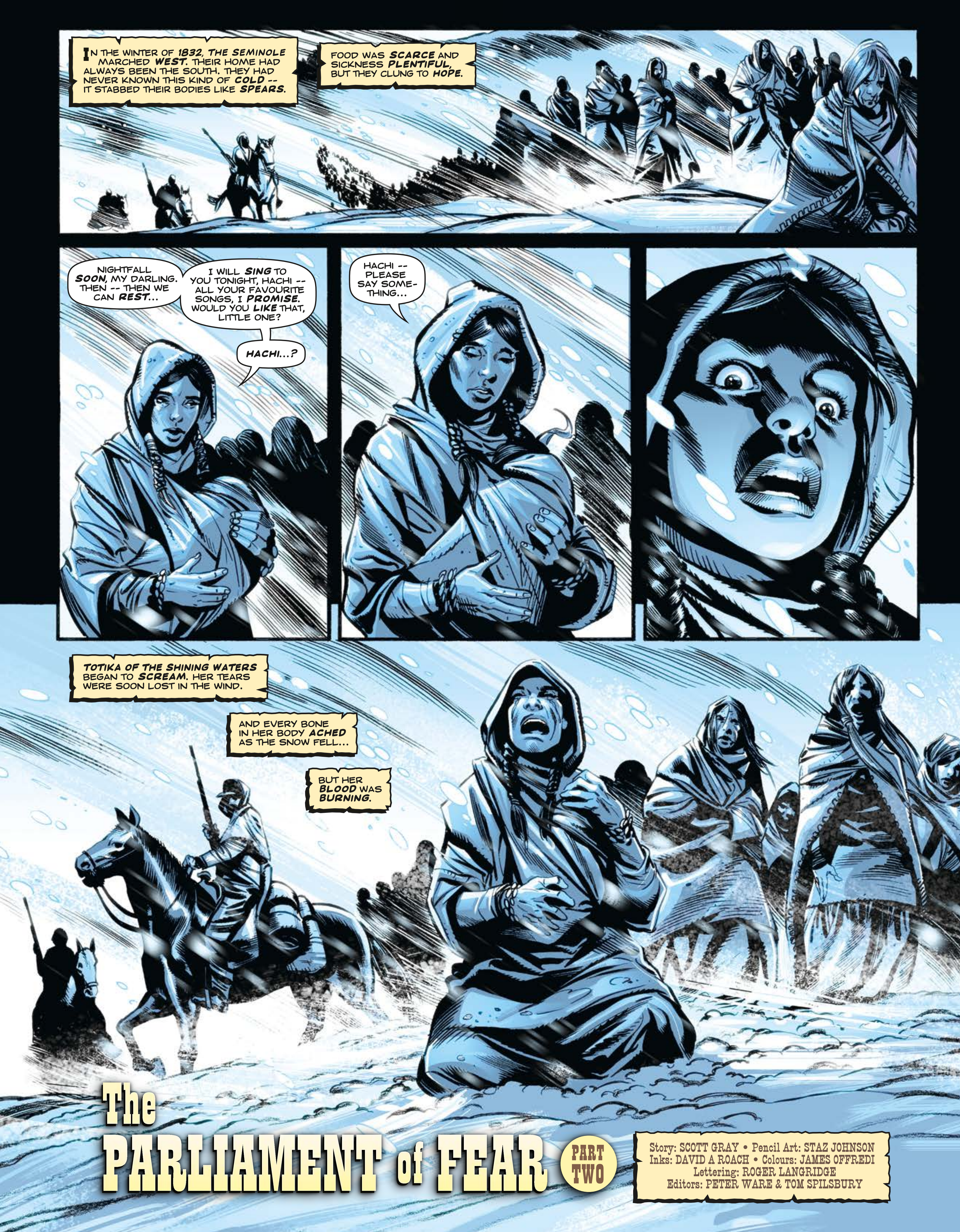
> **"I hoped and prayed that the presence of Doctors at each venue would help me see the ambition of at least covering costs."**
> Brian Sloman

BBC Enterprises pulled the plug in early 1988. The trailer made its way back to the UK, where most of the insides ended up in a space adventure exhibition in London. The trailer itself eventually wound up in a scrapyard.

"We had nothing but the best intentions and the only thing that makes me feel warm and fuzzy is that at least we gave the Whovians what they deserved," says Brian. "They got to see the real thing up close and personal and they got to see things that no other Whovians in the world got to see." DWM

RED WHITE WHO
THE STORY OF DOCTOR WHO IN AMERICA
FOREWORD BY GARY RUSSELL
STEVEN WARREN HILL
& JENNIFER ADAMS KELLEY, NICHOLAS SEIDLER, AND ROBERT WARNOCK
WITH JANINE FENNICK AND JOHN LAVALIE

Abridged from *Red, White and Who: The Story of Doctor Who* in America by Steven Warren Will and Jennifer Adams Kelley, Nicholas Seidler and Robert Warnock, with Janine Fennick and John Lavalie. Available now from ATB Publishing, RRP $49.95. *www.atbpublishing.com*

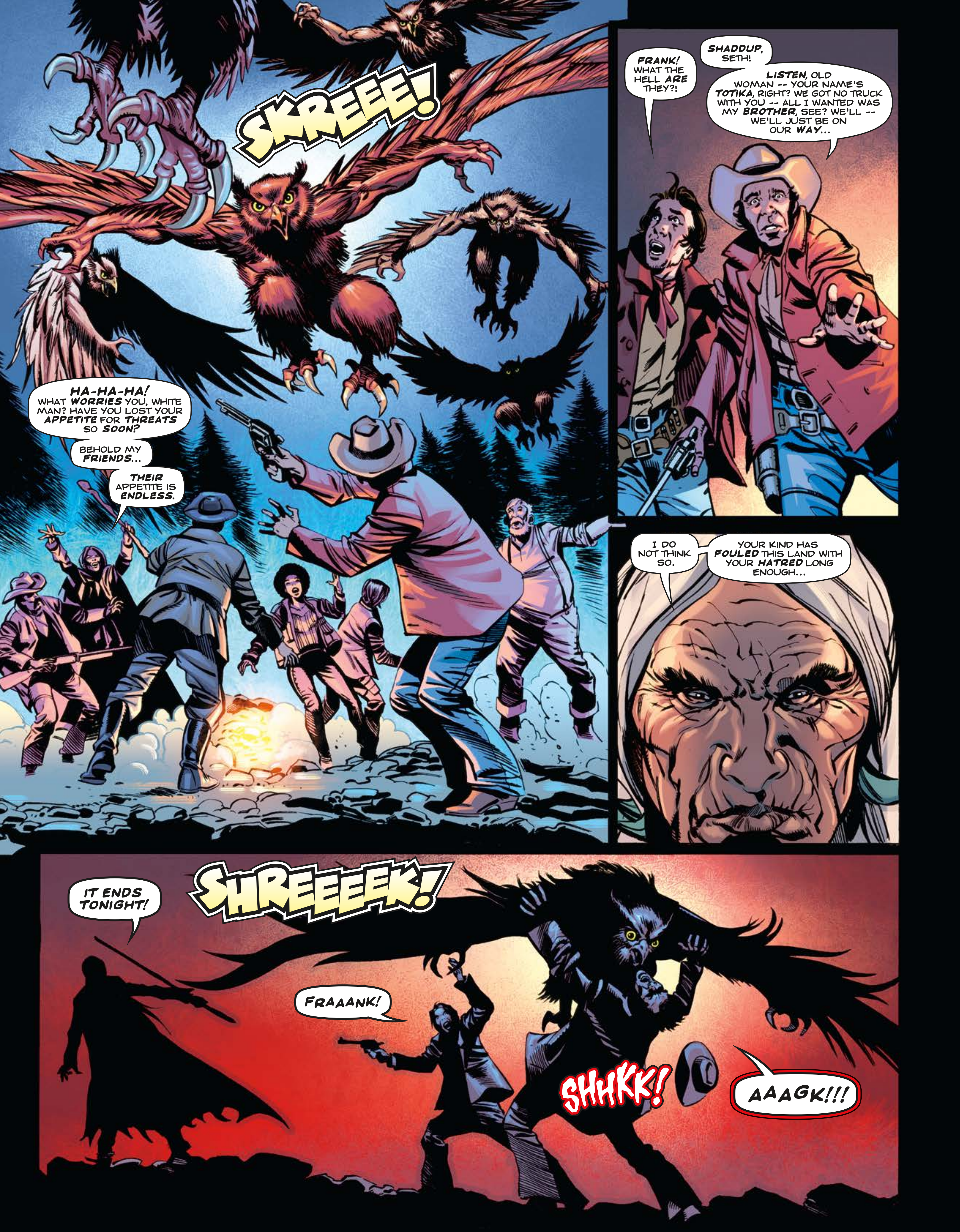


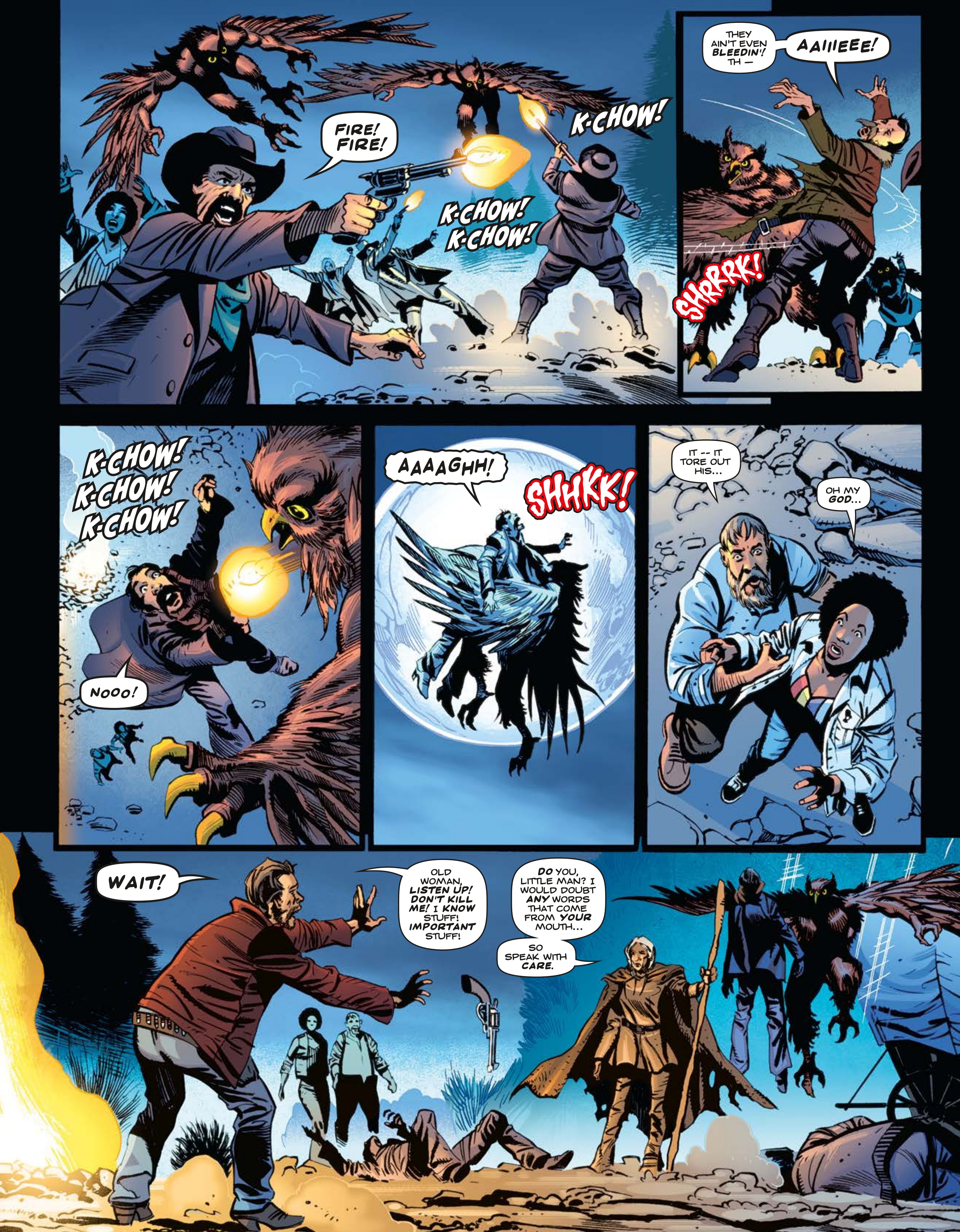
The PARLIAMENT of FEAR

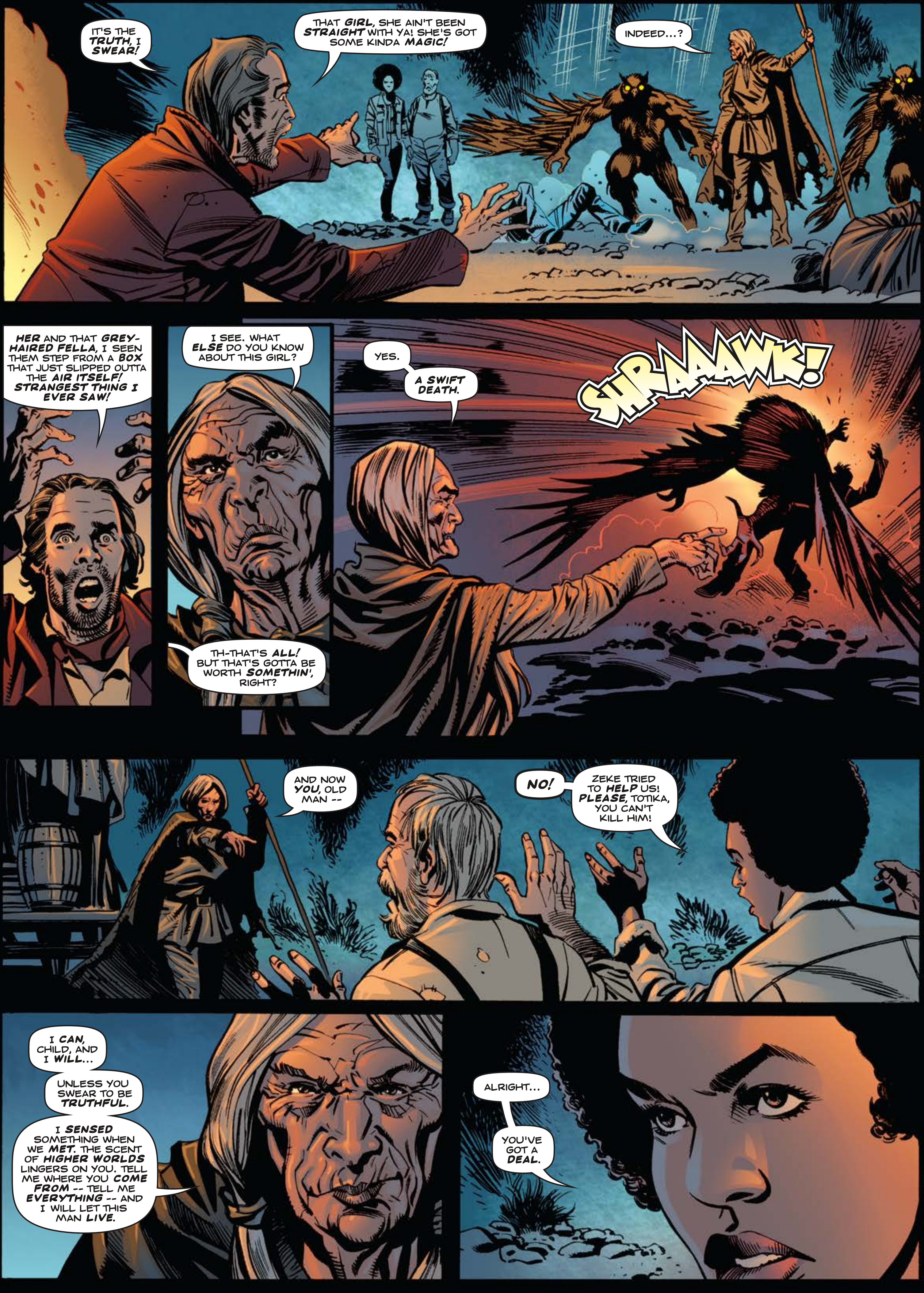
PART TWO

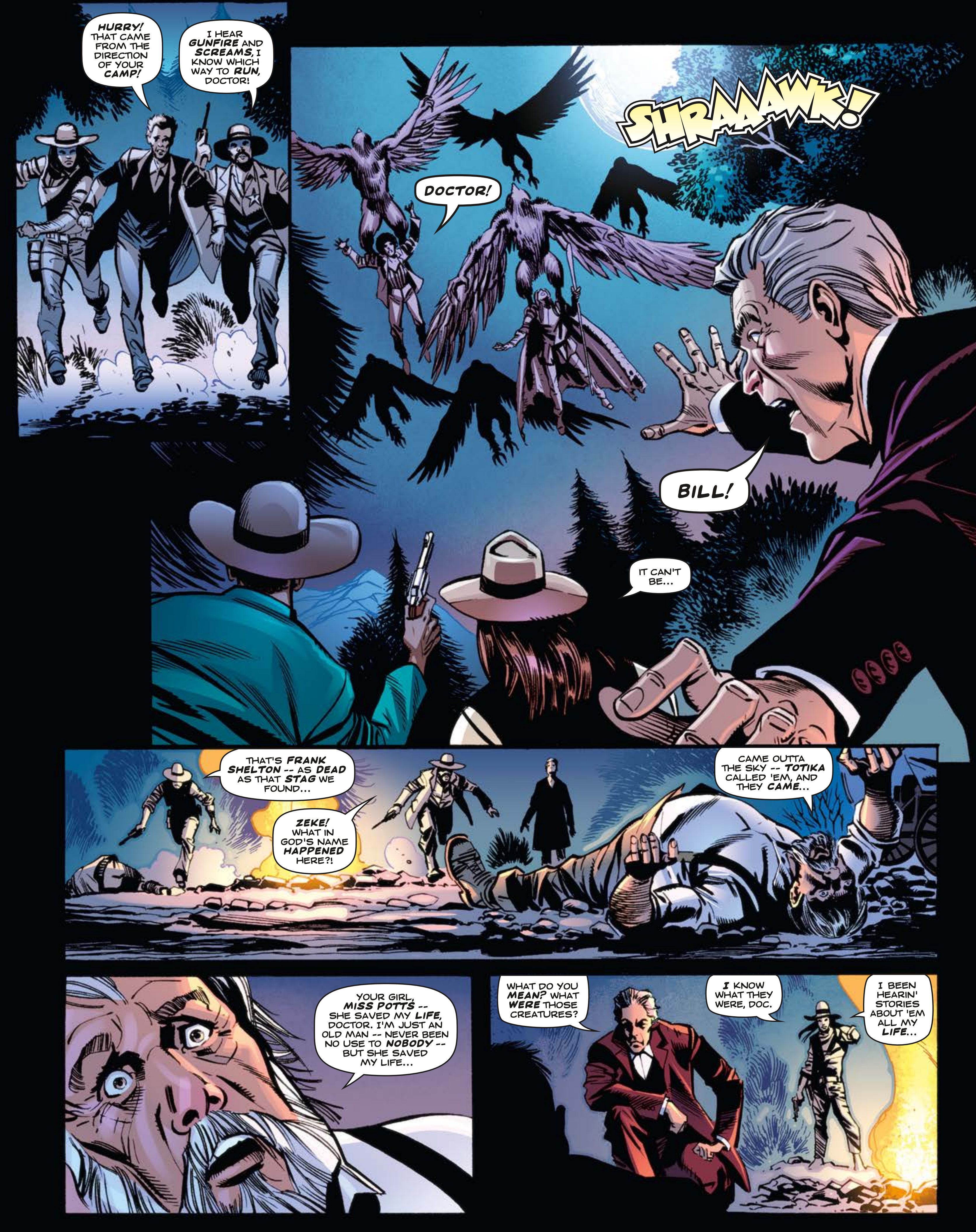
Story: SCOTT GRAY • Pencil Art: STAZ JOHNSON
Inks: DAVID A ROACH • Colours: JAMES OFFREDI
Lettering: ROGER LANGRIDGE
Editors: PETER WARE & TOM SPILSBURY

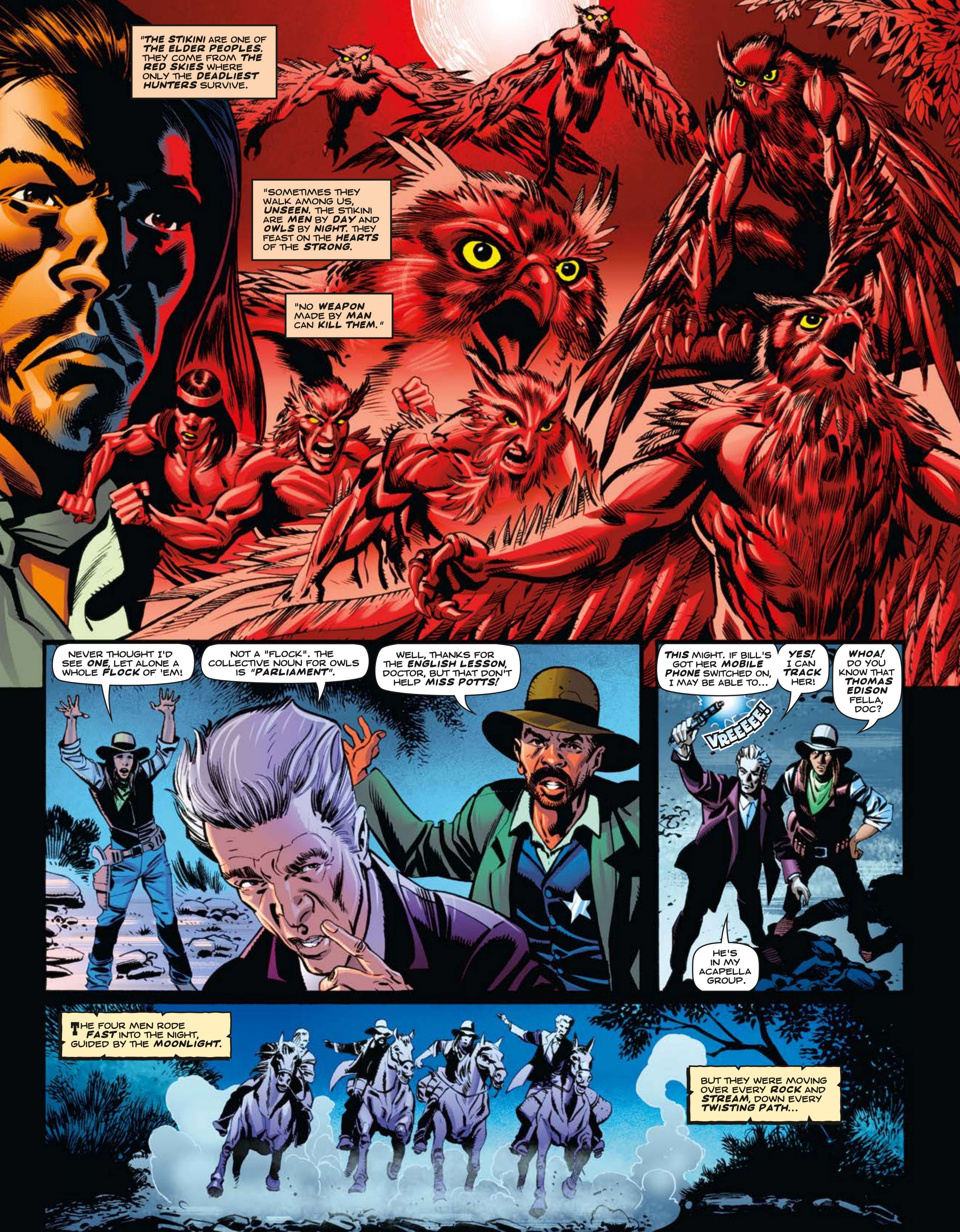
IN THE WINTER OF 1832, THE SEMINOLE MARCHED WEST. THEIR HOME HAD ALWAYS BEEN THE SOUTH. THEY HAD NEVER KNOWN THIS KIND OF COLD -- IT STABBED THEIR BODIES LIKE SPEARS.
FOOD WAS SCARCE AND SICKNESS PLENTIFUL, BUT THEY CLUNG TO HOPE.
NIGHTFALL SOON, MY DARLING. THEN -- THEN WE CAN REST...
I WILL SING TO YOU TONIGHT, HACHI -- ALL YOUR FAVOURITE SONGS, I PROMISE. WOULD YOU LIKE THAT, LITTLE ONE?
HACHI...?
HACHI -- PLEASE SAY SOMETHING...
TOTIKA OF THE SHINING WATERS BEGAN TO SCREAM. HER TEARS WERE SOON LOST IN THE WIND.
AND EVERY BONE IN HER BODY ACHED AS THE SNOW FELL...
BUT HER BLOOD WAS BURNING.

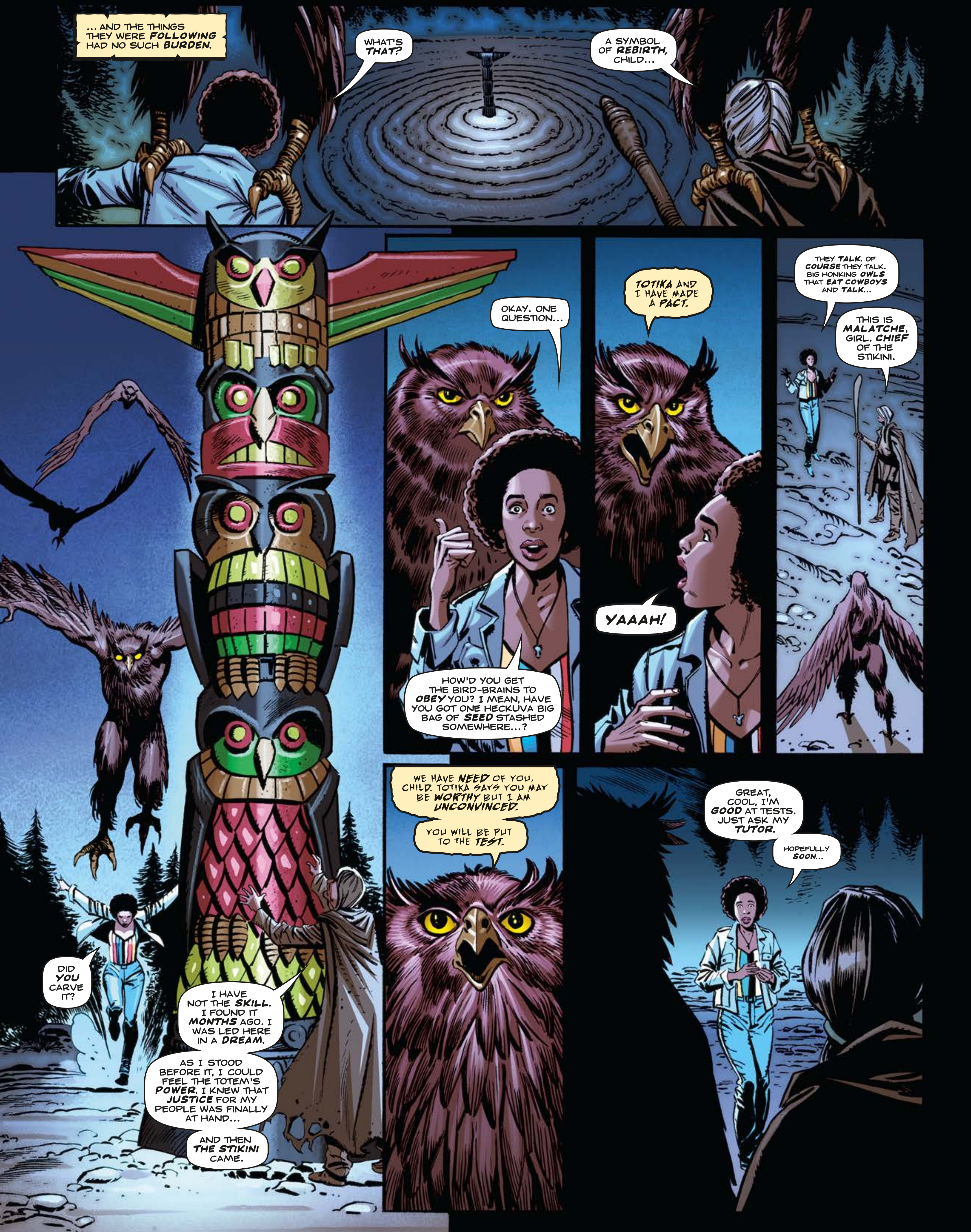

SKREEE!
HA-HA-HA! WHAT WORRIES YOU, WHITE MAN? HAVE YOU LOST YOUR APPETITE FOR THREATS SO SOON?
BEHOLD MY FRIENDS...
THEIR APPETITE IS ENDLESS.
FRANK! WHAT THE HELL ARE THEY?!
SHADDUP, SETH!
LISTEN, OLD WOMAN -- YOUR NAME'S TOTIKA, RIGHT? WE GOT NO TRUCK WITH YOU -- ALL I WANTED WAS MY BROTHER, SEE? WE'LL -- WE'LL JUST BE ON OUR WAY...
I DO NOT THINK SO.
YOUR KIND HAS FOULED THIS LAND WITH YOUR HATRED LONG ENOUGH...
IT ENDS TONIGHT!
SHREEEEK!
FRAAANK!
SHHKK!
AAAGK!!!

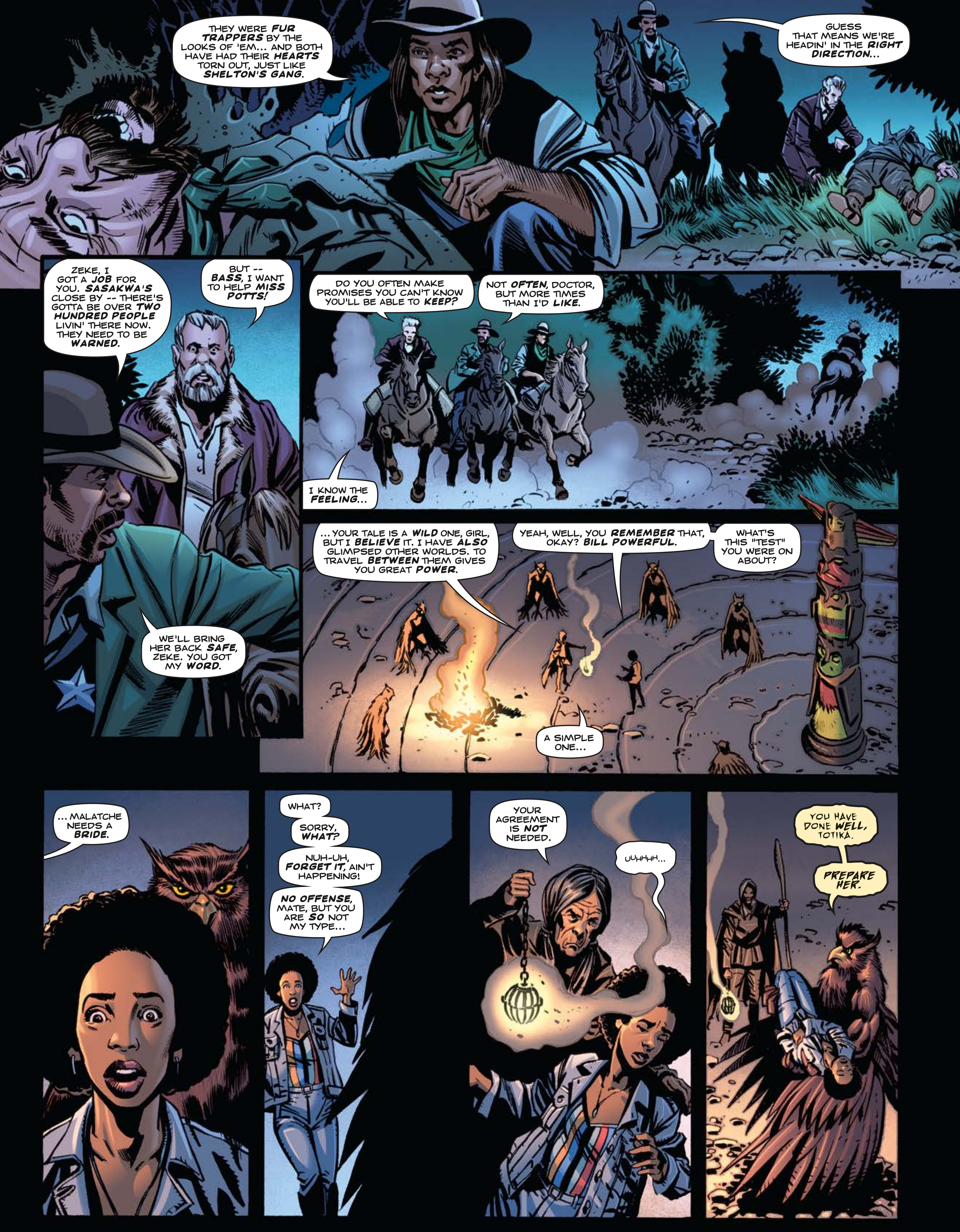

FIRE! FIRE!
K-CHOW!
K-CHOW! K-CHOW!
THEY AIN'T EVEN BLEEDIN'! TH —
AAIIIEEE!
SHRRRK!
K-CHOW! K-CHOW! K-CHOW!
NOOO!
AAAAGHH!
SHHKK!
IT -- IT TORE OUT HIS...
OH MY GOD...
WAIT!
OLD WOMAN, LISTEN UP! DON'T KILL ME! I KNOW STUFF! IMPORTANT STUFF!
DO YOU, LITTLE MAN? I WOULD DOUBT ANY WORDS THAT COME FROM YOUR MOUTH...
SO SPEAK WITH CARE.

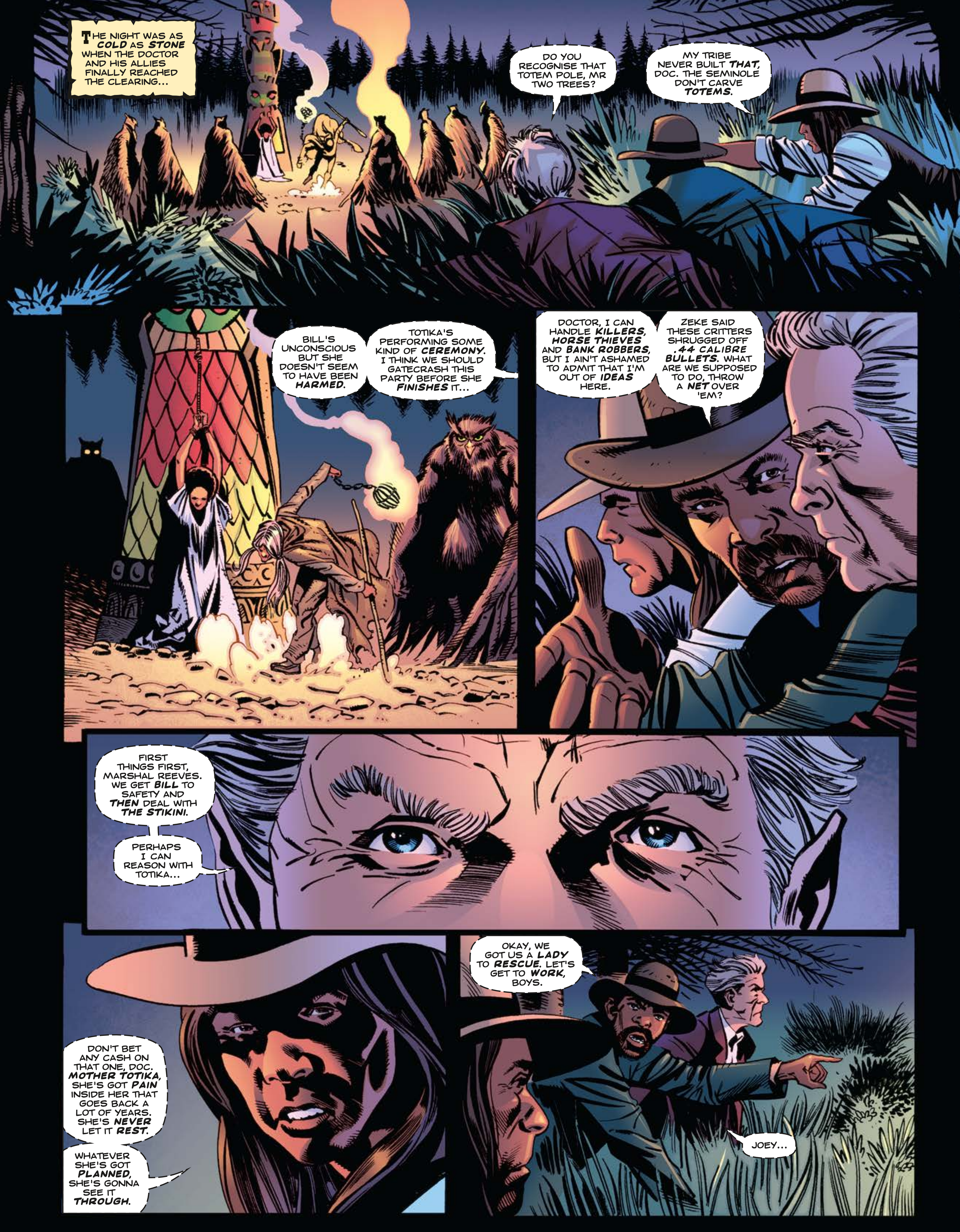

IT'S THE TRUTH, I SWEAR!
THAT GIRL, SHE AIN'T BEEN STRAIGHT WITH YA! SHE'S GOT SOME KINDA MAGIC!
INDEED...?
HER AND THAT GREY-HAIRED FELLA, I SEEN THEM STEP FROM A BOX THAT JUST SLIPPED OUTTA THE AIR ITSELF! STRANGEST THING I EVER SAW!
I SEE. WHAT ELSE DO YOU KNOW ABOUT THIS GIRL?
TH-THAT'S ALL! BUT THAT'S GOTTA BE WORTH SOMETHIN', RIGHT?
YES.
A SWIFT DEATH.
SHRAAAWK!
AND NOW YOU, OLD MAN --
NO!
ZEKE TRIED TO HELP US! PLEASE, TOTIKA, YOU CAN'T KILL HIM!
I CAN, CHILD, AND I WILL...
UNLESS YOU SWEAR TO BE TRUTHFUL.
I SENSED SOMETHING WHEN WE MET. THE SCENT OF HIGHER WORLDS LINGERS ON YOU. TELL ME WHERE YOU COME FROM -- TELL ME EVERYTHING -- AND I WILL LET THIS MAN LIVE.
ALRIGHT...
YOU'VE GOT A DEAL.

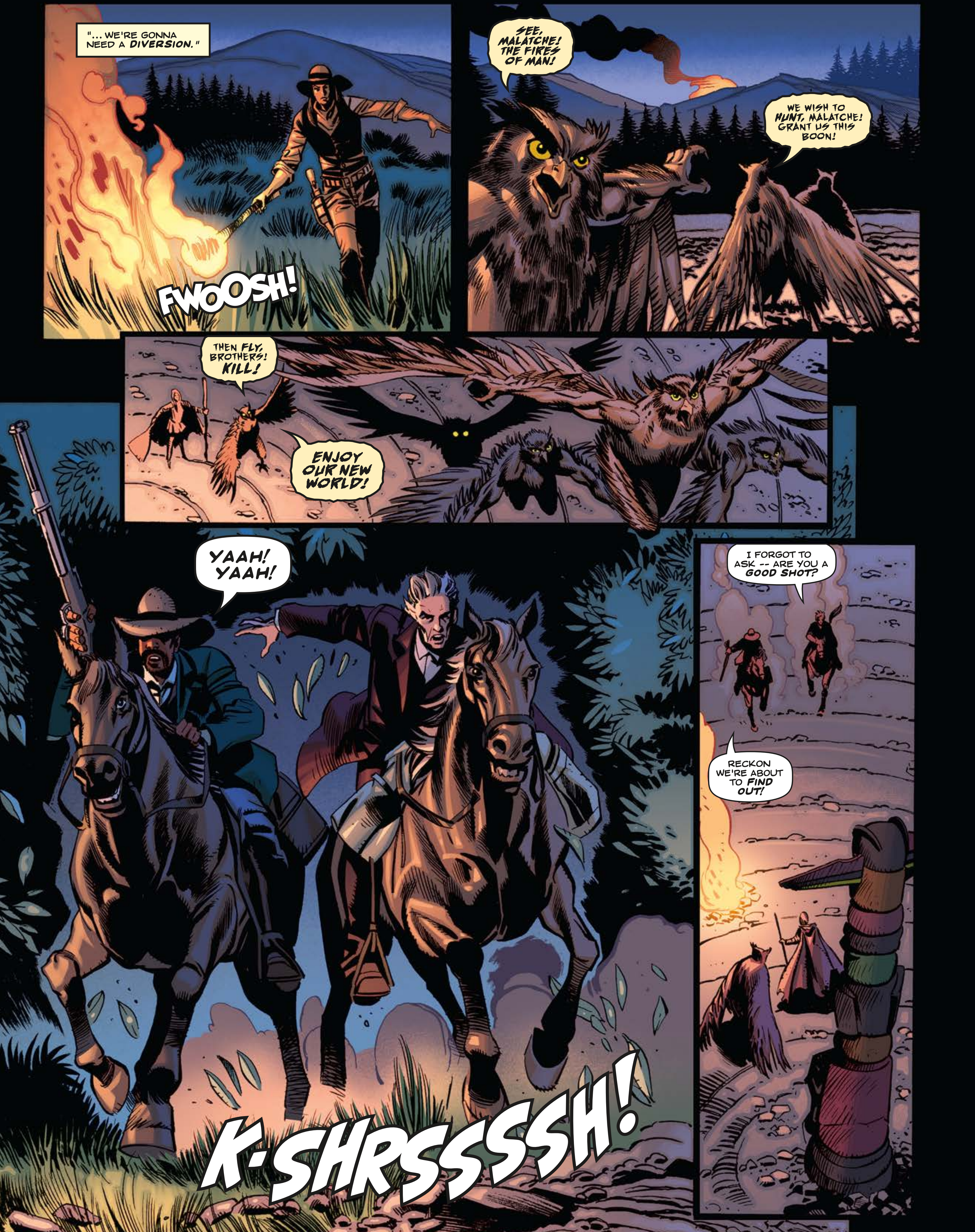

HURRY! THAT CAME FROM THE DIRECTION OF YOUR CAMP!
I HEAR GUNFIRE AND SCREAMS, I KNOW WHICH WAY TO RUN, DOCTOR!
SHRAAAWK!
DOCTOR!
BILL!
IT CAN'T BE...
THAT'S FRANK SHELTON -- AS DEAD AS THAT STAG WE FOUND...
ZEKE! WHAT IN GOD'S NAME HAPPENED HERE?!
CAME OUTTA THE SKY -- TOTIKA CALLED 'EM, AND THEY CAME...
YOUR GIRL, MISS POTTS -- SHE SAVED MY LIFE, DOCTOR. I'M JUST AN OLD MAN -- NEVER BEEN NO USE TO NOBODY -- BUT SHE SAVED MY LIFE...
WHAT DO YOU MEAN? WHAT WERE THOSE CREATURES?
I KNOW WHAT THEY WERE, DOC.
I BEEN HEARIN' STORIES ABOUT 'EM ALL MY LIFE...

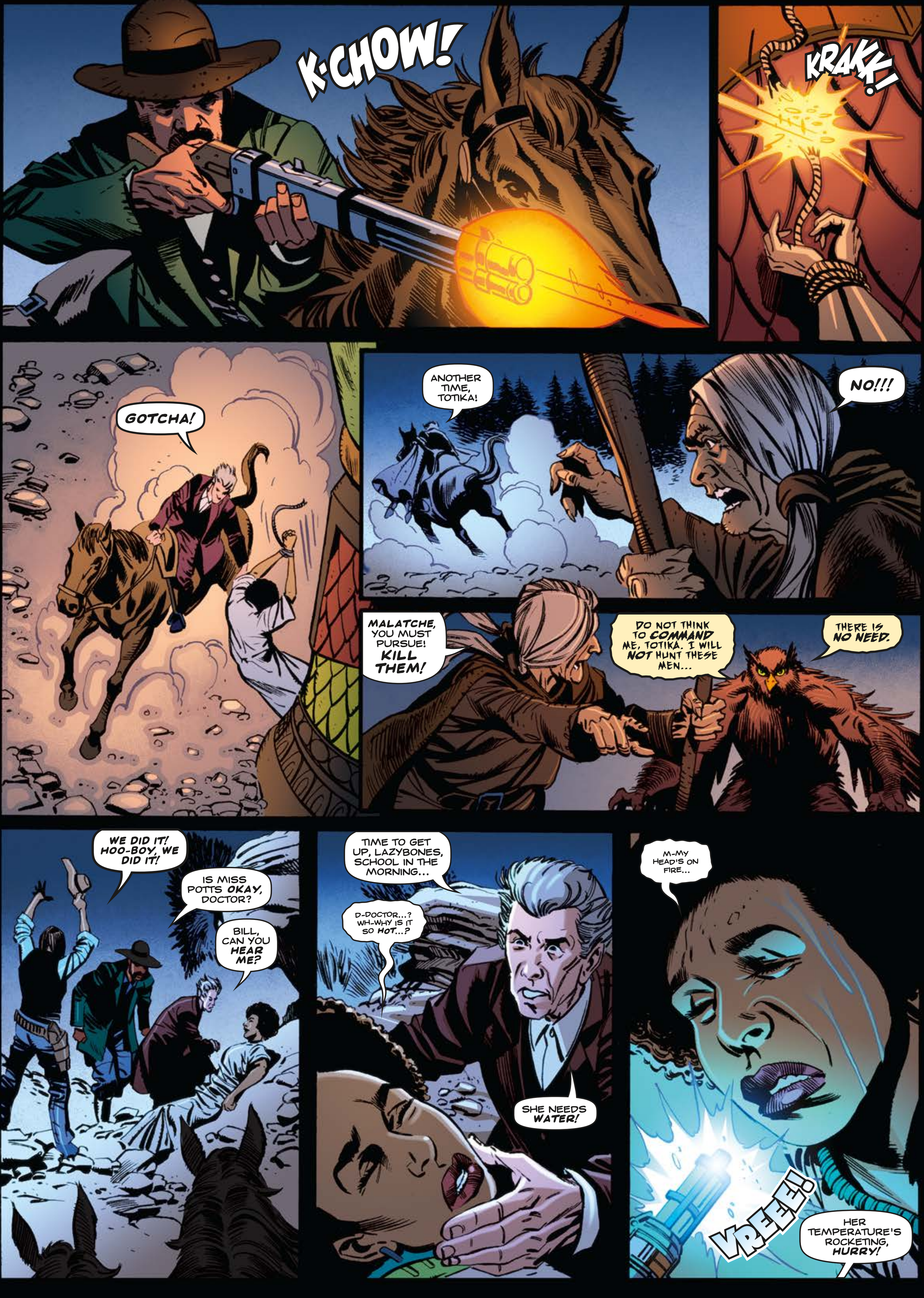

"THE STIKINI ARE ONE OF THE ELDER PEOPLES. THEY COME FROM THE RED SKIES WHERE ONLY THE DEADLIEST HUNTERS SURVIVE.
"SOMETIMES THEY WALK AMONG US, UNSEEN. THE STIKINI ARE MEN BY DAY AND OWLS BY NIGHT. THEY FEAST ON THE HEARTS OF THE STRONG.
"NO WEAPON MADE BY MAN CAN KILL THEM."
NEVER THOUGHT I'D SEE ONE, LET ALONE A WHOLE FLOCK OF 'EM!
NOT A "FLOCK". THE COLLECTIVE NOUN FOR OWLS IS "PARLIAMENT".
WELL, THANKS FOR THE ENGLISH LESSON, DOCTOR, BUT THAT DON'T HELP MISS POTTS!
THIS MIGHT. IF BILL'S GOT HER MOBILE PHONE SWITCHED ON, I MAY BE ABLE TO...
VREEEEE!
YES! I CAN TRACK HER!
WHOA! DO YOU KNOW THAT THOMAS EDISON FELLA, DOC?
HE'S IN MY ACAPELLA GROUP.
THE FOUR MEN RODE FAST INTO THE NIGHT, GUIDED BY THE MOONLIGHT.
BUT THEY WERE MOVING OVER EVERY ROCK AND STREAM, DOWN EVERY TWISTING PATH...

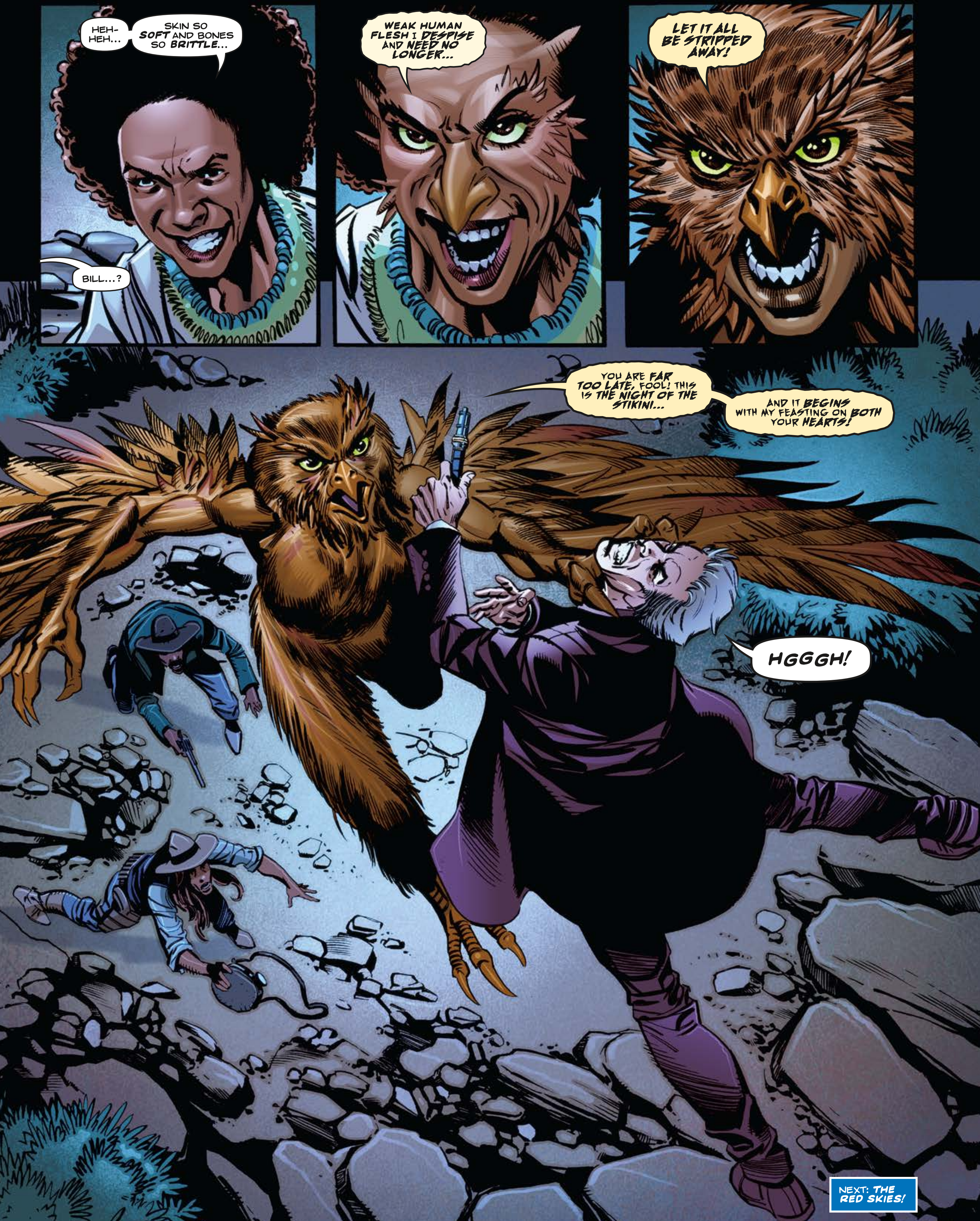

...AND THE THINGS THEY WERE FOLLOWING HAD NO SUCH BURDEN.
WHAT'S THAT?
A SYMBOL OF REBIRTH, CHILD...
DID YOU CARVE IT?
I HAVE NOT THE SKILL. I FOUND IT MONTHS AGO. I WAS LED HERE IN A DREAM.
AS I STOOD BEFORE IT, I COULD FEEL THE TOTEM'S POWER. I KNEW THAT JUSTICE FOR MY PEOPLE WAS FINALLY AT HAND...
AND THEN THE STIKINI CAME.
OKAY. ONE QUESTION...
HOW'D YOU GET THE BIRD-BRAINS TO OBEY YOU? I MEAN, HAVE YOU GOT ONE HECKUVA BIG BAG OF SEED STASHED SOMEWHERE...?
TOTIKA AND I HAVE MADE A PACT.
YAAAH!
THEY TALK. OF COURSE THEY TALK. BIG HONKING OWLS THAT EAT COWBOYS AND TALK...
THIS IS MALATCHE, GIRL. CHIEF OF THE STIKINI.
WE HAVE NEED OF YOU, CHILD. TOTIKA SAYS YOU MAY BE WORTHY BUT I AM UNCONVINCED.
YOU WILL BE PUT TO THE TEST.
GREAT, COOL, I'M GOOD AT TESTS. JUST ASK MY TUTOR.
HOPEFULLY SOON...


THEY WERE FUR TRAPPERS BY THE LOOKS OF 'EM... AND BOTH HAVE HAD THEIR HEARTS TORN OUT, JUST LIKE SHELTON'S GANG.
GUESS THAT MEANS WE'RE HEADIN' IN THE RIGHT DIRECTION...
ZEKE, I GOT A JOB FOR YOU. SASAKWA'S CLOSE BY -- THERE'S GOTTA BE OVER TWO HUNDRED PEOPLE LIVIN' THERE NOW. THEY NEED TO BE WARNED.
BUT -- BASS, I WANT TO HELP MISS POTTS!
WE'LL BRING HER BACK SAFE, ZEKE. YOU GOT MY WORD.
DO YOU OFTEN MAKE PROMISES YOU CAN'T KNOW YOU'LL BE ABLE TO KEEP?
NOT OFTEN, DOCTOR, BUT MORE TIMES THAN I'D LIKE.
I KNOW THE FEELING...
...YOUR TALE IS A WILD ONE, GIRL, BUT I BELIEVE IT. I HAVE ALSO GLIMPSED OTHER WORLDS. TO TRAVEL BETWEEN THEM GIVES YOU GREAT POWER.
YEAH, WELL, YOU REMEMBER THAT, OKAY? BILL POWERFUL.
WHAT'S THIS "TEST" YOU WERE ON ABOUT?
A SIMPLE ONE...
...MALATCHE NEEDS A BRIDE.
WHAT?
SORRY, WHAT?
NUH-UH, FORGET IT, AIN'T HAPPENING!
NO OFFENSE, MATE, BUT YOU ARE SO NOT MY TYPE...
YOUR AGREEMENT IS NOT NEEDED.
UUHHHH...
YOU HAVE DONE WELL, TOTIKA.
PREPARE HER.


THE NIGHT WAS AS COLD AS STONE WHEN THE DOCTOR AND HIS ALLIES FINALLY REACHED THE CLEARING...
DO YOU RECOGNISE THAT TOTEM POLE, MR TWO TREES?
MY TRIBE NEVER BUILT THAT, DOC. THE SEMINOLE DON'T CARVE TOTEMS.
BILL'S UNCONSCIOUS BUT SHE DOESN'T SEEM TO HAVE BEEN HARMED.
TOTIKA'S PERFORMING SOME KIND OF CEREMONY. I THINK WE SHOULD GATECRASH THIS PARTY BEFORE SHE FINISHES IT...
DOCTOR, I CAN HANDLE KILLERS, HORSE THIEVES AND BANK ROBBERS, BUT I AIN'T ASHAMED TO ADMIT THAT I'M OUT OF IDEAS HERE.
ZEKE SAID THESE CRITTERS SHRUGGED OFF .44 CALIBRE BULLETS. WHAT ARE WE SUPPOSED TO DO, THROW A NET OVER 'EM?
FIRST THINGS FIRST, MARSHAL REEVES. WE GET BILL TO SAFETY AND THEN DEAL WITH THE STIKINI.
PERHAPS I CAN REASON WITH TOTIKA...
DON'T BET ANY CASH ON THAT ONE, DOC. MOTHER TOTIKA, SHE'S GOT PAIN INSIDE HER THAT GOES BACK A LOT OF YEARS. SHE'S NEVER LET IT REST.
WHATEVER SHE'S GOT PLANNED, SHE'S GONNA SEE IT THROUGH.
OKAY, WE GOT US A LADY TO RESCUE. LET'S GET TO WORK, BOYS.
JOEY...


"... WE'RE GONNA NEED A DIVERSION."
FWOOSH!
SEE, MALATCHE! THE FIRES OF MAN!
WE WISH TO HUNT, MALATCHE! GRANT US THIS BOON!
THEN FLY, BROTHERS! KILL!
ENJOY OUR NEW WORLD!
YAAH! YAAH!
I FORGOT TO ASK -- ARE YOU A GOOD SHOT?
RECKON WE'RE ABOUT TO FIND OUT!
K-SHRSSSSH!


K-CHOW!
KRAKK!
GOTCHA!
ANOTHER TIME, TOTIKA!
NO!!!
MALATCHE, YOU MUST PURSUE! KILL THEM!
DO NOT THINK TO COMMAND ME, TOTIKA. I WILL NOT HUNT THESE MEN...
THERE IS NO NEED.
WE DID IT! HOO-BOY, WE DID IT!
IS MISS POTTS OKAY, DOCTOR?
BILL, CAN YOU HEAR ME?
TIME TO GET UP, LAZYBONES, SCHOOL IN THE MORNING...
D-DOCTOR...? WH-WHY IS IT SO HOT...?
SHE NEEDS WATER!
M-MY HEAD'S ON FIRE...
VREEE!
HER TEMPERATURE'S ROCKETING, HURRY!


HEH-HEH...
SKIN SO SOFT AND BONES SO BRITTLE...
BILL...?
WEAK HUMAN FLESH I DESPISE AND NEED NO LONGER...
LET IT ALL BE STRIPPED AWAY!
YOU ARE FAR TOO LATE, FOOL! THIS IS THE NIGHT OF THE STIKINI...
AND IT BEGINS WITH MY FEASTING ON BOTH YOUR HEARTS!
HGGGH!
NEXT: THE RED SKIES!

WE ARE ALL STORIES, IN THE END...

DOCTOR WHO:
THE TENTH DOCTOR
FACING FATE VOL. 1
BREAKFAST AT TYRANNY'S

DOCTOR WHO:
THE ELEVENTH DOCTOR
THE SAPLING VOL.1
GROWTH

DOCTOR WHO:
THE TWELFTH DOCTOR VOL. 6
SONIC BOOM

BBC THE TENTH DOCTOR ADVENTURES YEAR THREE
DOCTOR WHO
FACING FATE
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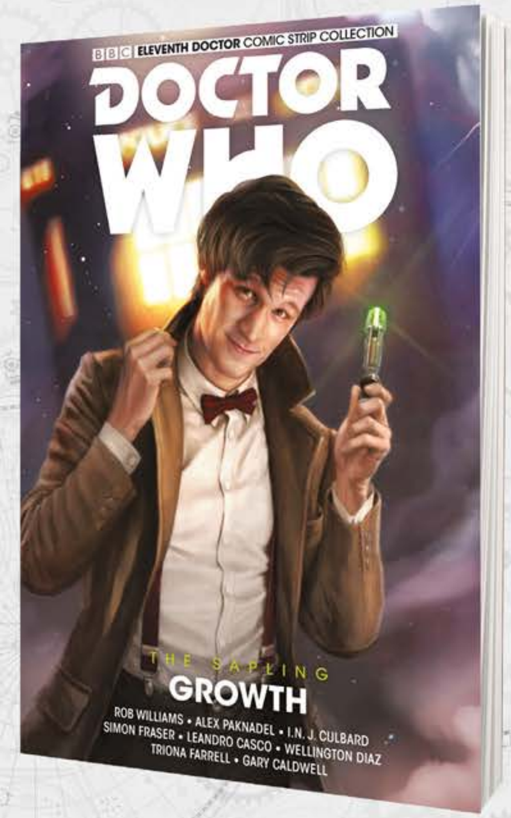
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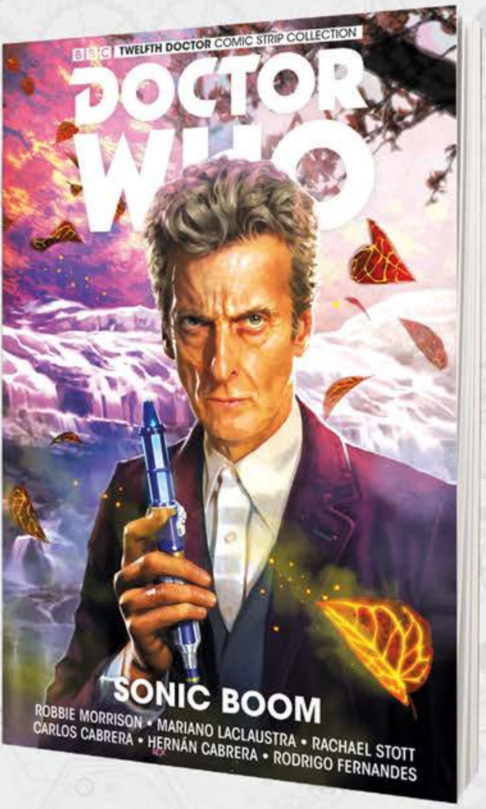
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The Best of 2016

At last, it's time to reveal the very best of *Doctor Who* in 2016, as voted for by *you*, the readers of **Doctor Who Magazine**...

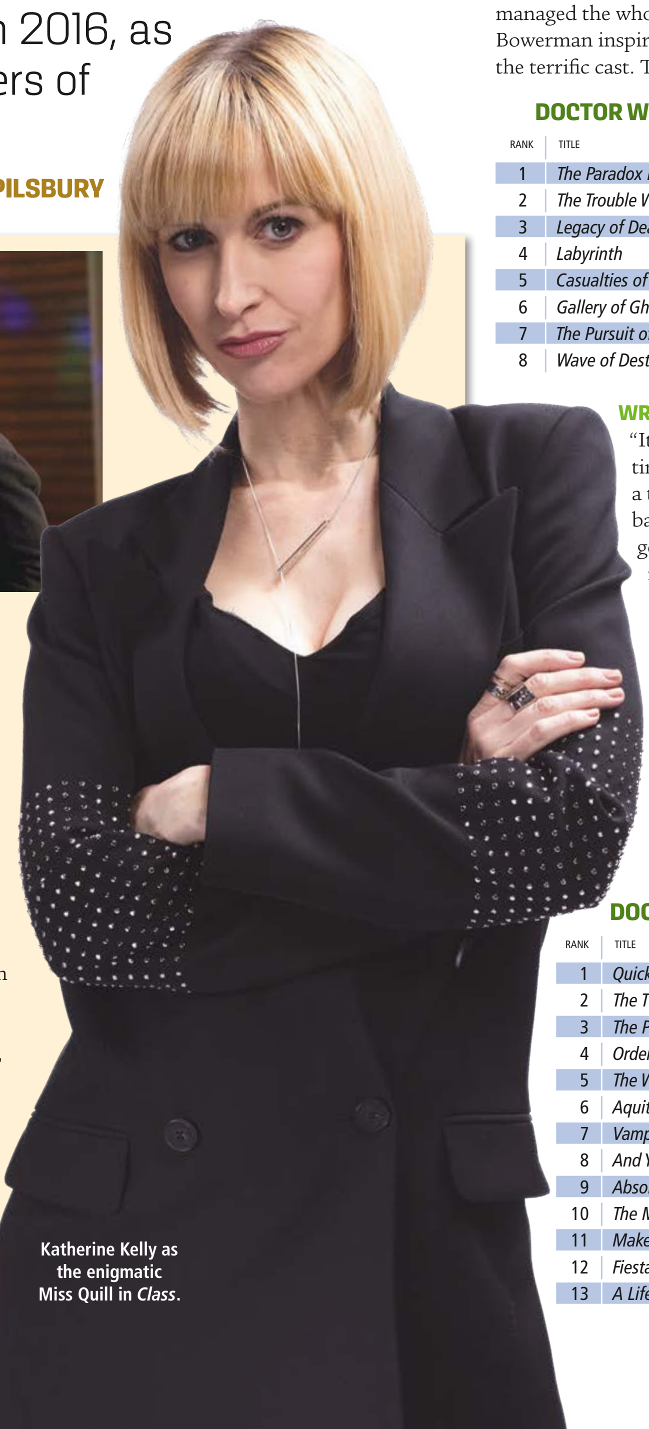
RESULTS COMPILED BY **TOM SPILSBURY**

Corakinus (Paul Marc Davis) and the Doctor (Peter Capaldi) in the first episode of *Class*, *For Tonight We Might Die*.

CLASS

RANK	EPISODE TITLE	AVERAGE
1	*For Tonight We Might Die*	6.47
2	*The Metaphysical Engine or What Quill Did*	6.44
3	*Detained*	6.16
4	*Nightvisiting*	5.84
5	*The Lost*	5.74
6	*The Coach With the Dragon Tattoo*	5.61
7	*Co-Owner of a Lonely Heart*	5.60
8	*Brave-Ish Heart*	5.47

YOUR VERDICT: Although there wasn't a series of *Doctor Who* on air in 2016, the year did see the launch of a new spin-off series for BBC Three. *Class* was set in Coal Hill School, and featured a guest appearance from Peter Capaldi as the Doctor in the first episode, *For Tonight We Might Die*. Overall, it was that initial episode that proved to be readers' favourite of the season, closely followed by the penultimate episode, *The Metaphysical Engine or What Quill Did*, which focussed on Miss Quill, as played by Katherine Kelly. At present, a second series of *Class* hasn't been commissioned by the BBC, but a majority of our poll voters – 53% – are keen to see more...



Katherine Kelly as the enigmatic Miss Quill in *Class*.

AUDIOS: BIG FINISH

DOCTOR WHO: THE EARLY ADVENTURES

RANK	TITLE	AVERAGE
1	*The Ravelli Conspiracy*	8.31
2	*The Sontarans*	8.00
3	*The Isos Network*	7.17
4	*The Fifth Traveller*	6.77
5	*The Age of Endurance*	5.79

WRITERS ROBERT KHAN and TOM SALINSKY SAY: "After listening to Big Finish for years, it was a treat to finally work for them. This was our first script and we had tremendous fun researching all the historical details and then ignoring all the inconvenient ones. John Dorney's script-editing notes were generally infuriating, as he was so often right, David Richardson managed the whole process very smoothly and Lisa Bowerman inspired wonderful performances from the terrific cast. Thank you to **DWM** readers."

DOCTOR WHO: THE FOURTH DOCTOR

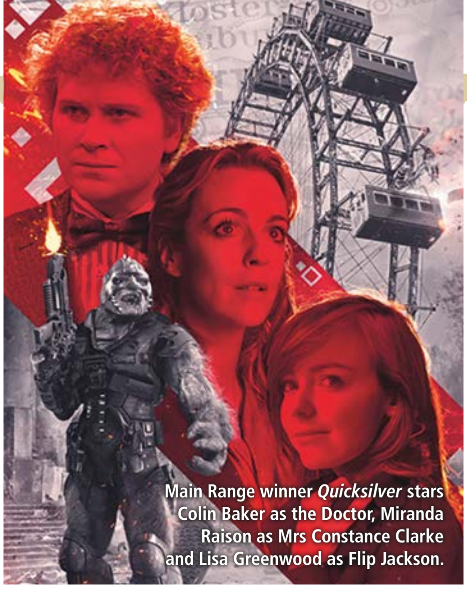
RANK	TITLE	AVERAGE
1	*The Paradox Planet*	8.40
2	*The Trouble With Drax*	7.84
3	*Legacy of Death*	7.50
4	*Labyrinth*	7.45
5	*Casualties of Time*	7.42
6	*Gallery of Ghouls*	7.37
7	*The Pursuit of History*	7.10
8	*Wave of Destruction*	7.00

WRITER JONATHAN MORRIS SAYS: "It's ironic that a story all about time capsules has become a bit of a time capsule itself. I wrote it way back in 2013, so I shall send the good news back four years and let myself know."

The Doctor (Tom Baker) and Romana (Lalla Ward) in *The Paradox Planet*.

DOCTOR WHO: MAIN RANGE

RANK	TITLE	AVERAGE
1	*Quicksilver*	8.41
2	*The Two Masters*	8.24
3	*The Peterloo Massacre*	8.12
4	*Order of the Daleks*	8.00
5	*The Waters of Amsterdam*	7.83
6	*Aquitaine*	7.81
7	*Vampire of the Mind*	7.75
8	*And You Will Obey Me*	7.59
9	*Absolute Power*	7.56
10	*The Memory Bank and Other Stories*	7.36
11	*Maker of Demons*	7.24
12	*Fiesta of the Damned*	7.12
13	*A Life of Crime*	6.61



Main Range winner *Quicksilver* stars Colin Baker as the Doctor, Miranda Raison as Mrs Constance Clarke and Lisa Greenwood as Flip Jackson.

WRITER MATT FITTON SAYS: "I am delighted *Quicksilver* has gone down so well – thanks to all who voted! Writing for Colin is always a joy, and to introduce the double-act of Constance and Flip in post-war Vienna was a gift. My favourite stories to write are those where I can explore emotional reactions to fantastical situations, and this one just rattled off the keyboard. Thanks to Alan Barnes for giving me such a pivotal story for Mrs Clarke, and to Jamies Anderson and Robertson for superb direction, sound design and score."

DOCTOR WHO: NOVEL ADAPTATIONS

RANK	TITLE	AVERAGE
1	*Cold Fusion*	8.58
2	*Original Sin*	8.26
3	*Nightshade*	7.82

DOCTOR WHO
COLD FUSION

WRITER LANCE PARKIN SAYS: "All credit to the cast and team who were faced with a complicated script but created something that I think is hugely funny and scary and packed with moments that are just great to listen to."

DOCTOR WHO: THE TENTH DOCTOR

RANK	TITLE	AVERAGE
1	*Death and the Queen*	8.66
2	*Technophobia*	8.32
3	*Time Reaver*	7.90

WRITER JAMES GOSS SAYS: "David and Catherine delivered my lines! Donna married Death! The Tenth Doctor got to fight the Borg Queen! Sound designer Howard Carter's hilarious sheep sound effects. The whole thing just made me so happy and I'm glad other people enjoyed it."

Death and the Queen stars David Tennant as the Doctor and Catherine Tate as Donna.

BOX SETS and SPECIALS

RANK	TITLE	AVERAGE
1	*Jago & Litefoot: Series 11*	9.00
2	*The New Counter-Measures Series 1*	8.89
3	*Gallifrey: Enemy Lines*	8.78
4	*Doom Coalition 3*	8.65
5	*Jago & Litefoot: Series 12*	8.55
6	*The Third Doctor Adventures Volume 2*	8.52
7	*UNIT: Silenced*	8.39
8	*Bernice Summerfield Vol 3: Unbound Universe*	8.38
9	*Classic Doctors, New Monsters Volume 1*	8.33
10	*The Diary of River Song Series 2*	8.25
11	*The War Doctor Volume 3: Agents of Chaos*	8.15
12	*The New Counter-Measures: Who Killed Toby...*	8.14
13	*The War Doctor Volume 2: Infernal Devices*	8.10
14	*The Diary of River Song Series 1*	7.93
15	*UNIT: Shutdown*	7.75
16	*Philip Hinchcliffe Presents Vol 2: Genesis Chamber*	7.64
17	*The Second Doctor Volume 1*	7.58
18	*The Churchill Years Volume 1*	7.18

DOCTOR WHO
JAGO & LITEFOOT
SERIES ELEVEN

PRODUCER DAVID RICHARDSON SAYS: "Just one week after the death of Trevor Baxter [*who played Professor George Litefoot opposite Chrisopher Benjamin's Henry Gordon Jago – Ed*], I learned that *Jago and Litefoot Series 11* won Best Box Set... It's the loveliest news at a sad time."

TORCHWOOD

RANK	TITLE	AVERAGE
1	*Ghost Mission*	8.67
2	*Outbreak*	8.62
3	*Moving Target*	8.45
4	*More Than This*	8.15
=	*Broken*	8.15
6	*Made You Look*	7.80
7	*The Torchwood Archive*	7.77
8	*The Victorian Age*	7.58
9	*Uncanny Valley*	7.54
10	*Zone 10*	7.17

WRITER JAMES GOSS SAYS: "A joy of my life is getting to spend days in studio with Tom Price and Sam Barnett. The two were just so brilliant together as Sgt Andy and devious ghost Norton Folgate. As no-one had ever taken a proper on-set picture of Tom in character we hired a uniform for him. I got the size hysterically wrong and he looked like a deflated bouncy castle and we couldn't stop laughing."

DOCTOR WHO: SHORT TRIPS

RANK	TITLE	AVERAGE
1	*A Full Life*	8.88
2	*The Hesitation Device*	8.38
3	*The Man Who Wasn't There*	8.33
4	*Damascus*	8.00
5	*The Blame Game*	7.86
6	*Gardens of the Dead*	7.78
7	*Lost and Found*	7.75
8	*The Curse of the Fugue*	7.30
9	*Prime Winner*	7.14
10	*This Sporting Life*	7.00
11	*Rulebook*	6.75
12	*Washington Burns*	6.71

WRITER JOSEPH LIDSTER SAYS: "I wanted to write something a bit different for him and came up with the idea of an older, wiser, Adric looking back on his life which is, of course, impossible because of his fate in *Earthshock*. Matthew Waterhouse gives such a fantastic performance and was brilliantly directed by Lisa Bowerman so thanks so much to both of them and to Robert Harvey for his gorgeous sound design and music. And special thanks to producer Ian Atkins!"

AUDIOS: BBC AUDIO

NOVELISATION READINGS

RANK	TITLE	AVERAGE
1	*Cybermen – The Invasion*	9.25
2	*Death to the Daleks*	8.89
3	*The State of Decay*	8.63
4	*The Time Meddler*	8.56
5	*The Day of the Daleks*	8.33
6	*The Space Museum*	7.44
=	*The Invasion of Time*	7.44
8	*The Macra Terror*	7.38
9	*The Sontaran Experiment*	7.29
10	*The Claws of Axos*	6.67
11	*The King's Demons*	6.30
12	*The Space Pirates*	6.14

DOCTOR WHO
CYBERMEN – THE INVASION

RANGE EDITOR MICHAEL STEVENS SAYS: "Derrick Sherwin plotted, Ian Marter added the grit, and now David Troughton reads it with help from Nick Briggs' Cybermen!"

OTHER TALKING BOOKS

RANK	TITLE	AVERAGE
1	*Amorality Tale*	9.00
2	*Shakedown*	8.83
3	*Shadow in the Glass*	8.60
4	*The Memory of Winter*	8.43
5	*The Witch Hunters*	8.17
6	*Illegal Alien*	8.00
=	*Scales of Injustice*	8.00
8	*Time Lord Fairy Tales*	7.50
9	*Scream of the Shalka*	7.40

DOCTOR WHO
AMORALITY TALE
DAVID BISHOP

WRITER DAVID BISHOP SAYS: "What a lovely surprise! All praise to reader Dan Starkey and audio range editor Michael Stevens. I'm keeping my fingers crossed for a *Who Killed Kennedy* audio book."

BOX SET COMPILATIONS

RANK	TITLE	AVERAGE
1	*Tales from the TARDIS Volume 1*	9.43
2	*Tenth Doctor Tales*	8.78
3	*Torchwood Tales*	8.17
4	*Eleventh Doctor Tales*	7.88

DOCTOR WHO
TALES FROM THE TARDIS

RANGE EDITOR MICHAEL STEVENS SAYS: "Three Doctors, two companions and a Brigadier! These are classic recordings, and I'm delighted that they continue to have appeal." ►

BOOKS

NEW FICTION

RANK	TITLE	AVERAGE
1	*The Twelve Doctors of Christmas*	9.07
2	*Class: Joyride*	8.60
3	*Class: The Stone House*	8.33
4	*In the Blood*	8.12
5	*Time Lord Fairy Tales*	8.09
6	*Choose Your Future: Terror Moon*	8.00
=	*Class: What She Does Next Will Astound You*	8.00
8	*The Legends of River Song*	7.65
9	*Choose Your Future: Night of the Kraken*	7.40
10	*The American Adventures*	6.88

PUFFIN BOOKS EDITOR GABRIELLA De MATTEIS SAYS: "I'm so delighted that **DWM** readers enjoyed what is probably the most unashamedly jolly *Doctor Who* book we've ever published. It was a massive team effort. All credit to the authors and illustrators who each responded with brilliant imagination to our Christmassy brief, and to Puffin's in-house design geniuses who came up with the beautiful cover."

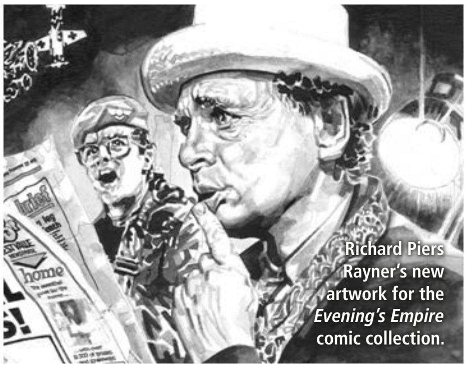
REISSUES

RANK	TITLE	AVERAGE
1	*Doctor Who in an Exciting Adventure with the Daleks*	9.06
2	*Doctor Who and the Genesis of the Daleks*	9.00
3	*Doctor Who and the Zarbi* (paperback)	8.86
4	*Doctor Who and the Zarbi* (hardback)	8.47
5	*Doctor Who: The Visitation*	8.45
6	*Doctor Who: Vengeance on Varos*	8.18
7	*Doctor Who: Battlefield*	8.13
8	*Doctor Who and the Dinosaur Invasion*	8.07
9	*Doctor Who and the Crusaders*	8.00
10	*Doctor Who and the Web of Fear*	7.88

BBC BOOKS PUBLISHING DIRECTOR ALBERT DePETRILLO SAYS: "Is there anything cooler than the original hardback edition of David Whitaker's novel? It's the book that started it all, and that incredible pink cover is still as arresting as it ever was. It was a long-held dream to finally reissue a facsimile edition of it last year, and I'm delighted that fans enjoyed the publication so much. What a treat!"

COMIC COLLECTIONS

RANK	TITLE	AVERAGE
1	*Evening's Empire*	9.08
2	*The Highgate Horror*	9.07
3	*The Twelfth Doctor Vol 4: The School of Death*	9.00
4	*The Four Doctors*	8.80
5	*The Eleventh Doctor Vol 5: The One*	8.71
6	*The Twelfth Doctor Vol 3: Hyperion*	8.43
7	*The Tenth Doctor Vol 4: The Endless Song*	8.22
=	*The Tenth Doctor Vol 5: Arena of Fear*	8.22
9	*The Eighth Doctor Vol 1: A Matter of Life and Death*	8.13
10	*The Ninth Doctor Vol 1: Weapons of Past Destruction*	7.88
11	*The Eleventh Doctor Vol 4: The Then and Now*	7.77

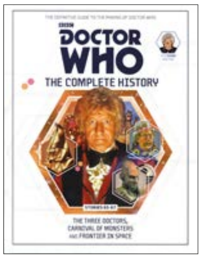


Richard Piers Rayner's new artwork for the *Evening's Empire* comic collection.

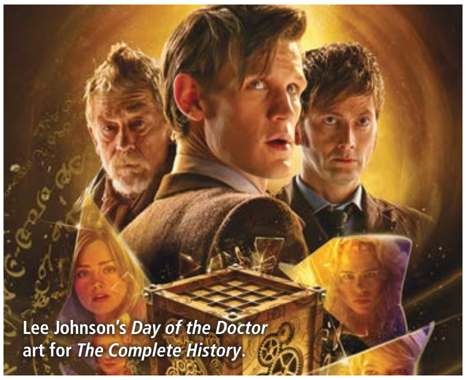
WRITER ANDREW CARTMEL SAYS: "I've always been particularly proud of *Evening's Empire*, but I never dreamed it would be winning polls decades after publication. So now I'm even more insufferably proud. Obviously the story benefits hugely from Richard Piers Rayner's beautiful and detailed artwork. But the unsung hero of *Evening's Empire* is our editor, John Freeman, who saw it published despite enormous difficulties which would have thwarted any lesser mortal. My profound thanks to John, Richard, and everyone who voted for us."

NON-FICTION

RANK	TITLE	% VOTE
1	*Doctor Who: The Complete History*	30%
2	*Is There Life After the Box? An Actor Despairs*	20%
3	*Whoniverse*	17%
4	*Black Archive*	12%
5	*The Doctor Who Cookbook*	9%
	Others	12%



COMPLETE HISTORY CO-EDITOR JOHN AINSWORTH SAYS: "*Doctor Who – The Complete History* has been a mammoth undertaking, but a thoroughly enjoyable one for the small team who surprise ourselves every two weeks by producing a brand-new book. We're delighted that this ongoing series has been so well received and has been honoured by the readers of **DWM**."



Lee Johnson's *Day of the Doctor* art for *The Complete History*.

BBC
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DOCTOR WHO MAGAZINE

FAVOURITE ISSUE

RANK	ISSUE	% VOTE
1	Issue 500	27%
2	Issue 501	16%
3	Issue 497	9%
4	Issue 503	8%
5	Issue 507	5%
	Others	35%

EDITOR TOM SPILSBURY SAYS: "It was such an honour to produce the magazine's 500th edition, and I'm so delighted that it was among so many readers' favourites! That said, I'm also pleased that we didn't drop the ball with issue 501 and you liked that one too!

FAVOURITE COVER

RANK	ISSUE	% VOTE
1	Issue 500 (Peter Capaldi and a Dalek)	22%
2	Issue 501 (Tom Baker and jelly babies)	15%
3	Issue 497 (Paul McGann in the TARDIS)	10%
4	Issue 499 (Genesis of the Daleks)	8%
5	Issue 496 (John Hurt is the War Doctor)	6%
	Others	39%

DOCTOR WHO WEEKLY
THE DALEKS ARE BACK!
FREE TRANSFERS!
PLUS TWO FULL COLOUR DR WHO PANORAMAS INSIDE!

Once again, issue 500 was the undisputed winner. The cover (pictured above) featured Peter Capaldi as the Doctor, posing with a Dalek. The composition was designed to echo the very first issue of *Doctor Who Weekly* back in 1979 (pictured right) and was months in the planning. We're glad you liked it, and thank you to Peter for joining in the fun!

INSIDE!
TWO 116-PAGE MAGAZINES
Panini Magazines presents
DOCTOR WHO MAGAZINE
No500 July 2016 Every four weeks
Comic Strips! Features! Pin-ups!
FANTASTIC 500TH ISSUE
THE DALEKS ARE BACK!
FREE STICKERS!
FREE STICKERS!
PLUS A FULL COLOUR DR WHO PANORAMA INSIDE!
PRIZE-WINNING COMPETITIONS INSIDE

FAVOURITE COMIC STRIP

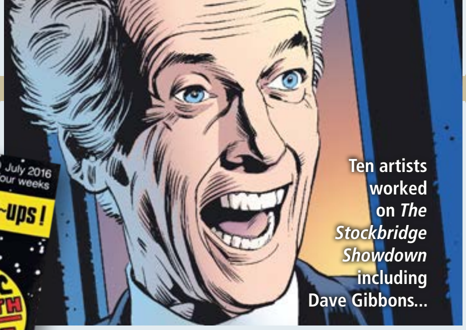
RANK	STRIP (ISSUES)	AVERAGE
1	*The Stockbridge Showdown* (Issue 500)	8.58
2	*Be Forgot* (Issue 507)	7.78
3	*The Pestilent Heart* (Issues 501-503)	7.77
4	*Witch Hunt* (Issues 497-499)	7.70
5	*Theatre of the Mind* (Issue 496)	7.64
6	*Moving In* (Issue 504)	7.57
7	*Bloodsport* (Issues 505-506)	7.27
8	*The Cybermen: The Prodigal Returns* (Issue 504)	7.22

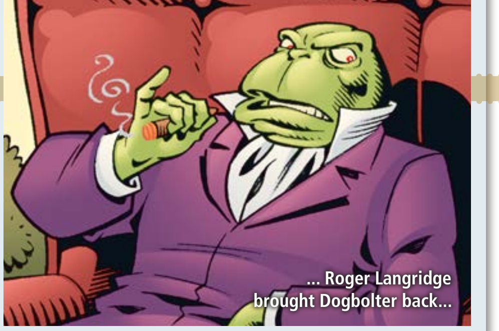
WRITER SCOTT GRAY SAYS: "Getting the chance to work with all my favourite comics artists at once felt like winning the lottery! I love the **DWM** comic strip every bit as much as you folks – I hope it shows!"

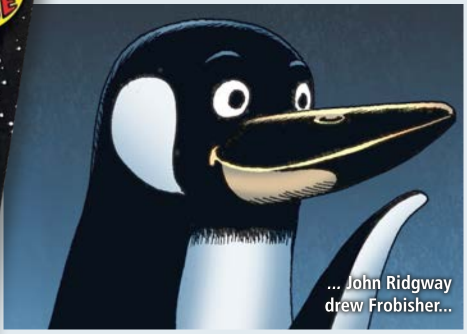
FAVOURITE INTERVIEW

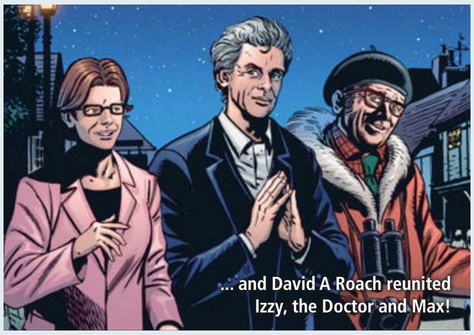
RANK	INTERVIEW (ISSUE)	% VOTE
1	Tom Baker (Issues 500-501)	21%
2	Peter Davison (Issue 503)	18%
3	Steven Moffat (Issues 500 & 502)	10%
4	Paul McGann (Issue 497)	8%
5	John Hurt (Issue 496)	8%
6	Peter Capaldi (Issue 500)	7%
7	John Barrowman (Issue 505)	5%
8	Matt Lucas (Issue 507)	4%
9	Peter Capaldi & William Hartnell (Issue 500)	4%
10	Gordon Tipple (Issue 497)	3%
	Others	12%

INTERVIEWER BENJAMIN COOK SAYS: "It'd be hard to make a hash of interviewing Tom. He's a gift of an interviewee – a formidable anecdotalist, a comic charmer, a serial exaggerator, and enormously good company. But this was such an ambitious project: the biggest interview that **DWM** had ever attempted – 55,000 words published over 65 pages, assembled from more than 14 hours of chat (Tom: 'If it goes on like this, Ben, I'll have to adopt you!') – so it's gratifying to know that we nailed it. The man is a legend."


Ten artists worked on *The Stockbridge Showdown* including Dave Gibbons...


... Roger Langridge brought Dogbolter back...


... John Ridgway drew Frobisher...


... and David A Roach reunited Izzy, the Doctor and Max!

FAVOURITE SPECIAL FEATURE

RANK	FEATURE (ISSUE)	% VOTE
1	*I Came Back Before Your Eyes* (Issue 497)	11%
2	*The TARDIS Log* (Issue 500)	8%
3	*Return of the Tenth Doctor & Donna* (Issue 498)	7%
4	*A First for Power* (Issue 506)	6%
5	*Picture Perfect* (Issue 499)	6%
6	*Doctor Who: 2001* (Issue 500)	6%
7	*You Know Our Ways* (Issue 504)	5%
8	*The Power of the Doctor* (Issue 507)	5%
9	*Cyber-Conversion* (Issue 504)	5%
10	*Cereal Killers* (Issue 495)	5%
	Others	36%

The winning feature explored the 1996 TV Movie's legacy.

WRITER JONATHAN MORRIS SAYS: "I always like writing articles all about why everybody else has got something wrong. This one was even more fun because it was all about why *I* had got something wrong."

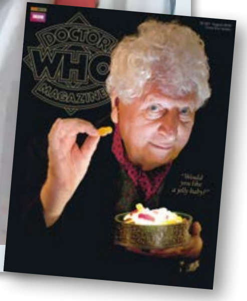
20TH ANNIVERSARY TRIBUTE EDITION
DOCTOR WHO
AND IT'S ABOUT TIME!

FAVOURITE REGULAR FEATURE

RANK (2015 RANK)	FEATURE	AVERAGE
1 (2)	Gallifrey Guardian	8.64
2 (1)	The DWM Review	8.43
3 (3)	Episode Previews	8.18
4 (8)	Coming Soon	7.82
5 (4)	Ask Steven Moffat	7.75
6 (5)	The Fact of Fiction	7.65
7 (7)	Public Image	7.55
8 (6)	Galaxy Forum	7.44
9 (12)	The Comic Strip	7.34
10 (11)	Relative Dimensions	7.34
11 (9)	Wotcha!	7.28
12 (13)	Beyond the TARDIS	7.06
13 (14)	Competitions	7.03
14 (10)	The Time Team	6.68
15 (15)	Crossword	6.50

As with previous surveys, the most popular features included the *Gallifrey Guardian*, *The DWM Review* and *Episode Previews*, while even those at the bottom got 10 out of 10s from many readers. Sincere thanks to everyone who took the time to respond – and don't forget to send us your Season Survey forms for the 2017 series! DWM

Tom Baker looks through issue 501 in 2016, with DWM's editorial assistant Emily Cook and editor Tom Spilsbury.


DOCTOR WHO MAGAZINE

The Fact of Fiction

Scratching beneath the surface of *Doctor Who*'s most fascinating tales…

The Aztecs

“What’s the point of travelling through time and space if we can’t change anything?” despairs history teacher Barbara, as she and her friends at last depart the doomed Aztec Empire. The Doctor consoles Barbara with the thought that thanks to her influence, Autloc, High Priest of Knowledge, has chosen to find another faith, rather than blind devotion to hideous Huitzilopochtli. But a fat lot of good any other faith will do one man alone in the wilderness, when Tlotoxl, High Priest of Sacrifice, is *at that very moment* about to plunge his hand into the ripped-apart chest of yet another victim, and tear out his still-beating heart to the cheers of the rest of the Aztec nation. Given that Tlotoxl isn’t an historical figure, what’s most striking about *The Aztecs* is that, as the undoubted villain of the piece, he receives no kind of comeuppance. Writer John Lucarotti might so easily have contrived to have Tlotoxl stabbed with his own bloody knife; or to have Tlotoxl make a desperate dash under the closing door to Yetaxa’s Tomb, only to end up crushed to death beneath it. But no – Tlotoxl ends *The Aztecs* in triumph, his position unassailable.

So it’s not unreasonable for Barbara to ask the question: what *is* the point of *The Aztecs*, if our heroes don’t change anything? What she *doesn’t* see, however, is what the Doctor does after his companions have entered his TARDIS; he chooses not to replace the brooch given to him as a love token by the noble lady Cameca, and takes it with him instead. Why? Perhaps because, although he hasn’t changed the Aztecs’ world, living in the Aztecs’ world, however briefly, has changed *him*… just a little. Just like it’s changed Barbara, evidently; just like it’s changed Ian and the Doctor’s granddaughter Susan, too.

What’s the point of travelling through time and space if you can’t change anything? To change *yourself*, Barbara. That’s the point.

In the empire of the Aztecs, Barbara becomes a god, Ian fights for his life, Susan prepares for marriage… and the Doctor gets engaged!

FEATURE BY **ALAN BARNES**

The Temple of Evil

FIRST BROADCAST: 23 MAY 1964

The TARDIS departs planet Marinus… and soon, lands inside a tomb. Stepping out, history teacher Barbara (Jacqueline Hill) points out a skeleton laid out on a slab to Susan (Carole Ann Ford).

■ As with the last-but-one story *Marco Polo* (1964), there’s no direct link between the end of *The Keys of Marinus* (1964) and this new adventure – a pity, since Barbara and Susan exiting the ship only to see a skeleton in bling would have made a fantastic cliffhanger!

■ It’s a real skeleton, incidentally…

The ornamental mask covering the skull belonged to a priest of the Aztecs’ early period – circa 1430, thinks Barbara, who idly places a serpent bracelet around her wrist.

■ Stage directions stated: ‘A mask of the Sun God covers [the priest’s] skull.’ In his Target Books novelisation (1984), Lucarotti has Barbara elaborate: “‘It’s an Aztec mask of Quetzecoatl, the Sun God, who was driven into exile by Huitzilipochth [sic], the God of Darkness…’”

■ Yetaxa’s mask was a direct copy of an original Aztec item seen by designer Barry Newbery in the British Museum – one of the so-called ‘Turquoise Mosaics’, an ornately decorated human skull with eyes of polished pyrite. The skull doesn’t represent Quetzecoatl, however; rather, it’s believed to represent another god, Tezcatlipoca. It remains in the museum’s collection to this day: *tinyurl.com/YetaxaMask*

■ “All these things belong to the Aztecs’ early period,” says Barbara, authoritatively. At the time of *The Aztecs*’ production, historian GC [George Clapp] Vaillant’s *Aztecs of Mexico: Origin, Rise and Fall of the Aztec Nation* (1944) was a standard work on the subject. The 1430 date given by Barbara sits bang in the middle of the 1403-55 range that Vaillant (1901-45) gave for the ‘Early Aztec III Period’ – covering the rise of the city of Tenochtitlan and the organisation of the so-called ‘Triple Alliance’ between Tenochtitlan, Texcoco and Tlacopan (the alliance on which the Aztec Empire was founded).

A Pelican Book

Aztecs of Mexico

G. C. Vaillant

■ When republished by Pelican in 1965, Vaillant’s volume bore a cover depicting the same mosaic mask used as the model for Yetaxa’s.

■ The Aztecs were one of Barbara’s specialisms, we learn – and indeed, in the first episode of *The Keys of Marinus*, she’d compared the construction methods used in an alien pyramid to those of “the Indians of Central and Southern America”!

When the Spanish land here in Mexico, continues Barbara, they’ll find a civilisation dependent on human sacrifice – and destroy it, the good as well as the bad.

■ “Cortés landed in 1520, didn’t he?” says Susan. It’s odd that self-proclaimed Aztecs expert Barbara doesn’t correct her – since the expedition forces commanded by the *Conquistador* Hernán Cortés (1885-1547) actually landed the year before, entering Tenochtitlan on 8 November 1519.

> **"You can't rewrite history! Not one line!"**

The two women pass through a hidden door into a temple – but when Susan goes to fetch the others from the TARDIS, the door closes behind her. Barbara is startled by the appearance of priestly Autloc (Keith Pyott), who declares the temple sacred to the memory of the High Priest Yetaxa. He summons four warriors to arrest her – then sees the bracelet around her wrist.

■ What have the Doctor and Ian been up to in the TARDIS, all the while Barbara and Susan have been wandering around in the tomb? Lucarotti's novelisation tells us that Ian is helping the Doctor fix his ship's 'digital time/place orientation print-out', which has suddenly developed a fault. Once it's (apparently) sorted, it tells the Doctor that they've landed in 1507 – but the televised version must be set significantly earlier than that, as we'll see…

Having fetched her grandfather Dr Who (William Hartnell) and science teacher Ian (William Russell) from the TARDIS, Susan reopens the hidden door – but there's no sign of Barbara. The travellers exit to the sacrificial area…

■ Barry Newbery hoped *The Aztecs* would be recorded in the larger Television Centre studios, rather than Lime Grove, so that the painted panoramic backcloth of the Aztec city could be placed further away from the cameras, out of sharp focus. As it turned out, the second and third episodes would be recorded in Television Centre – but for continuity purposes, the backcloth had ►

ESSENTIAL INFO

John Lucarotti.

■ Sometime in the 1950s, British *émigré* John Lucarotti won a Canadian national competition for best radio play… whereupon he quit his day job as an advertising copywriter and flew to Mexico, where he spent a year writing radio and TV plays in the sun. There, he acquired an interest in the Aztecs – whose highly cultured Mesoamerican civilisation had flourished in the region throughout the fourteenth and fifteenth centuries, before being brought to a violent end by the Spanish conquest of 1519-21.

■ When Lucarotti's former Canadian Broadcasting Corporation boss Sydney Newman became Head of Drama at the BBC, he recommended Lucarotti as a writer on a certain children's sci-fi serial he'd dreamed up… which was how Lucarotti came to write the fourth *Doctor Who* serial, the seven-part *Marco Polo* (1964). During the production period, story editor David Whitaker asked Lucarotti for another 'past times' proposal… which was how Lucarotti came to be commissioned to write a second four-part serial under the title *The Aztecs* on Tuesday 25 February 1964.

■ Lucarotti was obliged to write around the fact that Carole Ann Ford, playing the Doctor's granddaughter Susan, was due to take a fortnight's holiday in the weeks that the second and third episodes were due to be recorded – and so Susan's appearances in the middle episodes was limited to two short scenes pre-filmed at Ealing on Monday 13 April, involving guest cast members only. A second day's (silent) filming was primarily devoted to a stunt fight for the final instalment.

Carole Ann Ford: on holiday.

■ John Crockett – who'd directed *Marco Polo*'s fourth episode, *The Wall of Lies* – was hired for the Aztecs serial, supposedly on the basis of his special interest in the period. The adventure was recorded over four subsequent Fridays from Friday 1 May – the first and last at Lime Grove, the second and third at Television Centre – and began transmission on Saturday 23 May, the day after the final recording.

■ Original two-inch videotapes for all four episodes were wiped by the BBC Engineering Department in August 1967. Fortunately, BBC Enterprises retained a full set of 16mm off-screen film recordings made for overseas sale.

■ *The Aztecs* ranked 61st (of 214) in **DWM**'s 'First 50 Years' poll of 2014 – making it the most popular of the so-called 'pure' historicals.

LADY OF THE PLUMED SERPENT

Unusually, a specialist researcher assisted *The Aztecs*' production team: the journalist and left-wing political activist Joan Rodker (1915-2010). Rodker's 'film of contrasts in Mexico' had aired as part of the BBC magazine programme *Mainly for Women* (broadcast on 11 February 1959); more substantially, she'd made *Mexico of the Plumed Serpent*, a 20-minute documentary for the *ITN Roving Report* series (broadcast in many ITV regions on 2 November 1960). Perhaps this latter was the film that designer Barry Newbery recalls having viewed during pre-production? At the time of writing, mute footage from Rodker's *Report* – including shots of Aztec writing on walls in Monte Alban, shots of Aztec ruins in Teotihuacan, representations of Quetzalcoatl, and an artist's impression of Tenochtitlan – could be seen via the ITN Source website: *tinyurl.com/RodkerMexico*

In the early 1960s, Rodker worked on the ABC Television arts series *Tempo*. In Rodker's *Independent* newspaper obituary, the late writer Jenny Diski (1947-2016), who knew Rodker well, claimed that Rodker had 'commissioned writers and edited scripts with Verity Lambert and others on… [ABC's] *Armchair Theatre*' – which explains how Rodker came to be associated with *The Aztecs*. (Lambert had been a production assistant at ABC before taking up Sydney Newman's offer to produce *Doctor Who* for the BBC.) In the 1970s, after Lambert had risen to become Controller of Drama at Thames Television, Rodker served as a script executive and also producer on various of Thames' *Armchair Thriller* serials (1978-81). A close friend of the Nobel Prize-winning author Doris Lessing (1919-2013), Rodker was immortalised as Molly Jacobs, best friend of the heroine Anna Wulf, in Lessing's major novel *The Golden Notebook* (1962).

Aztec expertise from Joan Rodker.

© ANL/REX/SHUTTERSTOCK

◄ to be placed at the same shorter distance as in the first instalment!

As they survey the city below, the hidden door begins to close behind them – and there's no way to reopen it from the outside. Autloc, High Priest of Knowledge, greets "the servants of Yetaxa" – and bids the travellers to go with attendant warriors. Outside, Susan flinches at the sight of Tlotoxl (John Ringham).

■ Stage directions described Tlotoxl as 'an unkempt, revolting figure of a man, his hair is matted, his loose fitting garment stained with blood'. The picture may be black and white, but colour transparencies taken on set show that Tlotoxl's tunic was scarlet, minimising the appearance of those blood stains – which are visible enough, nonetheless, to justify Ian's line: "The local butcher by the look of him."

■ John Ringham's association with director John Crockett went back to 1948, when he'd joined Crockett's travelling theatre company, the Compass Players. More recently, in 1962 he'd played the sponger Ferdythstchenko in Crockett's production of Dostoevsky's *The Idiot*, then the manservant Du Bois in *All for Truth*, a Crockett-directed version of Molière's *Le Misanthrope* (1666), both at the Lyric Theatre, Hammersmith.

■ Plainly, Ringham is channeling Laurence Olivier's famous portrayal of Shakespeare's *Richard III* (circa 1592) – a 'deformed, unfinish'd' hunchback, 'determined to prove a villain'. Olivier first gave his Richard at the Old Vic in 1944, then on film in director Alexander Korda's adaptation of 1955 – less than ten years prior to *The Aztecs*' production, of course.

Later today, Tlotoxl tells Autloc he'll offer human blood in supplication to the Rain God.

■ As scripted, Tlotoxl's speech describing how he'll offer blood to the Rain God continued: 'And the rains will come. No more talk against us that the gods were angry and brought drought to the land. There will be rain. Power shall again be ours.' On screen, however, John Ringham seems to make a hash of it, repeating 'against us' – "No more talk against us that the gods were against us" – then repeating, "The rains will come!"

Autloc believes the rains will come with or without sacrifice, however.

■ "Does the High Priest of Knowledge only worship him who has fallen, and not him who has made us strong?" asks Tlotoxl – whom Autloc regards 'with a mixture of admiration and disgust', according to stage directions. The Target telling spells out that the fallen god is Quetzecoatl; and that it's Huitzilipochtli [sic] whom Tlotoxl believes has made the Aztecs strong (in exchange for blood, naturally).

The Doctor, Susan and Ian are led from an antechamber back into the temple – where Barbara sits on a throne, wearing an elaborate headdress. The Aztecs believe her to be a reincarnation of the priest in the tomb, she explains.

■ Barbara mustn't ask the Aztecs how the tomb door opens, stresses the Doctor: "As Yetaxa, you're supposed to know everything. If the Aztecs decide you're not what you're supposed to be, then we shall all die." William Hartnell drops a repeated "supposed" into the second sentence, and so messes up his scripted speech – which was supposed to end: 'And if the Aztecs ever decide you're not what they think you are – we won't last long.'

Autloc re-enters, alongside Tlotoxl – the High Priest of Sacrifice. For "many days" the Rain God has looked away from them, says Tlotoxl. Autloc asks 'Yetaxa' to appear before the people later in the day, when rain is finally due.

■ Crossing over to Barbara once the two High Priests have gone, William Hartnell (literally) oversteps his mark – and so the Doctor's face is partially obscured by Barbara's headdress while he congratulates her on her "performance"!

Outside, Tlotoxl proposes that Ian might command their army… and so: while Autloc leads the aged Doctor to the Garden of Peace, Tlotoxl takes Ian to the barracks, where he meets his rival for command – Ixta (Ian Cullen), who demonstrates his fighting prowess against an Aztec captain (David Anderson).

■ Stage directions described Ixta as 'naked from the waist up'. In the event, Ian Cullen – familiar to young viewers from his recent appearance as the young hero Davy Balfour in a BBC adaptation of Robert Louis Stevenson's *Kidnapped* (1963) – wore a quilted top akin to an Aztec warrior's cotton 'ichcahuipilli', padded to stop arrows. William Russell will wear the same when Ian changes into Aztec gear… but if costume designer Daphne Dare hadn't made that alteration – logically, Chesterton would also have been bare-chested throughout!

■ If a wardrobe requirements list of 7 April 1964 is to be believed, one Michael Graham – not long before seen in episodes of *Z Cars* and *Dr Finlay's Casebook* – was originally cast as Ixta.

■ David Anderson, who ran a martial arts school in Shepherd's Bush, had previously featured in *Marco Polo*.

Ixta promises Ian that one day all men shall fear him – the Aztec commander who killed the servant of Yetaxa. Together, they will assist at the ceremony of the Rain God – by delivering the human sacrifice to Tlotoxl…
In the temple garden, where the elderly go, Autloc introduces the Doctor to Cameca (Margot Van der Burgh).

■ "It is our law that all who attain their fifty-second

Into the tomb…

Barbara challenges Tlotoxl.

Ian gets to grips with Ixta.

The Perfect Victim.

Tlotoxl suspects that the Doctor is not the 'servant of Yetaxa' he claims to be.

year shall pleasurably pass the remainder of their lives free from responsibility and care," explains Autloc. What's the significance of the fifty-second year? To the Aztecs, 52 years marked the completion of the so-called 'calendar round', a sort-of 'century' – hence these are sort-of centenarians!

■ The Doctor declares that the flower that Cameca gives him has "all the perfume of the gods" – but how does he know what the gods smell like? The Doctor wasn't supposed to be passing comment on their divinities' personal odours, though; as scripted, he declared the heavenly scent to be 'an aroma worthy of the gods' (which makes rather more sense).

She tells him that this 'Garden of Peace' was named by Chapal, the man who also designed the temple. Chapal is dead, but Cameca claims that she might be able to arrange a meeting between the Doctor and his son. Ian arrives, dressed in the regalia of an Eagle Knight.

■ William Hartnell stumbles over his speech to Ian, written as: 'Ah, Chesterton – I'm very happy. This charming lady has promised to arrange a meeting between myself and the son of the man who built the temple.' Somehow he contrives to lose the 'very happy', but adds in two 'dears' and a redundant 'me'!

He tells the Doctor that he can't assist with a human sacrifice – but the Doctor insists that he must, without interfering. Next, the Doctor goes to the antechamber, sending Susan out while he tells Barbara that she mustn't interfere with the sacrifice either.

■ Stage directions required Barbara to be 'behaving in a most ungoddess-like manner' as the antechamber scene opened: 'She is resting on a couch, her sandals off and wiggling her toes. She is munching a banana.' Well, she's lounging on a couch, certainly, but her sandals are on and she's sniffing an exotic plant, not scarfing a banana.

But Barbara says she'll forbid it: "The reincarnation of Yetaxa will prove to the people that you don't need to sacrifice a human being in order to make it rain." If she can correct everything that's wrong with Aztec civilisation, the Spanish won't destroy it. "But you can't rewrite history!" protests the Doctor. "Not one line!"

> **'Plainly, as Tlotoxl, John Ringham is channelling Olivier's Richard III.'**

■ The Doctor's oft-repeated, "But you can't rewrite history!" was itself rewritten from Lucarotti's script. Originally, Barbara didn't tell the Doctor that "my mind's made up", rather: 'The priests won't dare defy me. This is the beginning of the end of the Sun God.' When the Doctor asked Barbara what she was talking about, she replied: 'Don't you see? Rewriting history. If I could start the destruction of all that is evil here – then all that is good will survive when Cortez [sic] lands." So it was Barbara who first introduced the notion of 'rewriting' history – at which point, the Doctor came back at her with: 'You can't change history. Not one line of it.'

Guards lead Barbara to the sacrificial area, where the first victim (Tom Booth) is stretched across an altar; Ian and Ixta stand either side of him. Autloc presents the returned Yetaxa to the people gathered far below. As the sky begins to cloud over, Tlotoxl raises up his knife...

■ As Camera 2 closes in on Tlotoxl... it bumps into the sacrificial stone, causing an obvious judder!

Susan rushes out, crying, "No!" – and Barbara commands Tlotoxl to stop. Denied honour, the victim leaps from the parapet.

■ The death jump was pre-filmed at Ealing.

Thunder rumbles. "With death came rain," says Tlotoxl... who says that Susan must be punished for her desecration. Barbara says that Susan acted out of ignorance, and so Autloc offers to take Susan to the seminary. This 'Yetaxa' is a false goddess, claims Tlotoxl – "And I shall destroy her..." he swears.

■ Ringham delivers Tlotoxl's final line straight to camera – again, exactly like Olivier's Richard III in the 1955 film, who (unusually, for the time) addressed his many soliloquys directly to the audience. It's the first clear example of a character breaking the so-called 'fourth wall' in *Doctor Who* – 19 months before the Doctor himself, notoriously, would wish "a happy Christmas to all of you at home" at the end of *The Daleks' Master Plan: The Feast of Steven* (1965).

■ After the 'Next Episode' slide, closing credits were supposed to roll over telecine film of 'rain falling on stones' – but this film never featured, for some unknown reason.

The Warriors of Death

FIRST BROADCAST: 30 MAY 1964

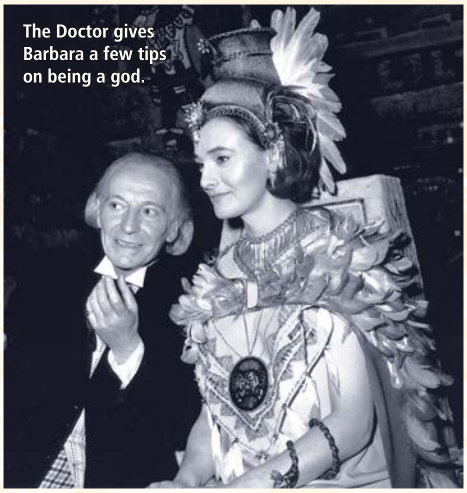
Later, in the antechamber, the Doctor upbraids Barbara for her intervention.

■ Some scripted subtleties were lost in translation to the screen. Originally, the Doctor told Barbara that the First Victim wanted to be offered to the Gods because 'It made him one as well.' On screen, however, this became "It made him feel one" – which isn't quite the same thing! As scripted, Barbara replied: 'I didn't think about it in those terms.' In the finished programme, though, she "just didn't think about it" full stop.

■ "Oh, go away. Leave me alone," whimpers Barbara. Here, stage directions noted: 'Her defeat is so complete that Doctor Who is distressed by his own anger. He goes to her...'

He exits when Tlotoxl comes to test Barbara's knowledge of the gods. "If the truth of my divinity lies in my mind, let Autloc seek it," Barbara tells him.

■ There are thirteen heavens, Barbara tells Tlotoxl – and she's quite correct. In his *Aztecs of Mexico*, GC Vaillant asserts: 'The number of heavens varied up to thirteen and represented the dwelling-places of the gods, according to their rank in the hierarchy, the original creator living in the topmost heaven, and so on down the scale.' Barbara declines to name them (as does GC Vaillant!) but modern Aztec cosmologies give them as, in ascending order of importance: Ilhuicatl-Meztli, Ilhuicatl-Tetlaliloc, Ilhuicatl-Tonatiuh, Ilhuicatl-Huitztlan, Ilhuicatl-Mamaloaco, Ilhuicatl-Yayauhco, Ilhuicatl-Xoxoauhco, Ilhuicatl-Nanatzcayan, Ilhuicatl-Teoiztac, Ilhuicatl-Teocozauhco, Ilhuicatl-Teotlatlauhco, Ilhuicatl-Teteocan and Ilhuicatl-Omeyocan. So now you know why Barbara doesn't even try... ►



The Doctor gives Barbara a few tips on being a god.

◄ At the barracks, Ian claims he can best Ixta by using his thumb – and renders the warrior temporarily unconscious by pushing a pressure point in his neck, to Autloc's amazement.

■ Asked by Autloc how he would attack, Ian replies: "I should use more cunning. Surprise my enemy." As scripted, he was supposed to say: 'I [sic: 'A'?] little more cunningly. I'd use stealth. Surprise my enemy.' This teeny-tiny alteration will become significant later…

■ DON'T TRY THIS AT HOME. Pressure points and nerve endings in the neck are not to be messed around with – and whatever Ian says, Ixta won't necessarily be "all right"!

Ian and Autloc depart when Tlotoxl arrives. As Ixta comes round, Tonila (Walter Randall) admits the perfect victim (Andre Boulay), whose every request must be granted.

■ Tlotoxl introduces the victim to Ixta, saying: "Here is one who would be commander of our armies…" As scripted, the victim (understandably) queried Tlotoxl's choice of words: 'Why do you say "would be".' [sic] He then continued with: 'All have heard of Ixta's prowess and bravery.'

■ "But you, oh Perfect Victim, are as your name implies," begins Tlotoxl. The next part of Tlotoxl's manipulative speech to the victim was condensed from the original, which went on: 'When the time is ripe and you face the gods, all failings will have dropped away. How else could you meet those gods [sic] and tell them of the Aztecs.' [sic]

■ American scholar William H [Hickling] Prescott's *History of the Conquest of Mexico* (1843) is still considered a landmark work. In it, he describes how the Aztec god Tezcatlipoca was often depicted as 'a handsome man, endowed with perpetual youth' – and so 'a captive, distinguished for his personal beauty… was selected to represent this deity. Certain tutors [*ie*, Tonila] took charge of him, and instructed him how to perform his new part with becoming grace and dignity. He was arrayed in a splendid dress, regaled with incense and with a profusion of sweet-scented flowers… When he went abroad, he was attended by a train of the royal pages, and, as he halted in the streets to play some favorite melody, the crowd prostrated themselves before him, and did him homage as the representative of their good deity. In this way he led an easy, luxurious life, till within a month of his sacrifice…' This, then, was the progenitor of the 'Perfect Victim' – whose title, it appears, was Lucarotti's own invention (or borrowed, perhaps, from a term occasionally used as a reference to Christ on the cross).

Ixta insists that Ian defeated him by means of trickery. Tlotoxl cannot order a rematch… but the Perfect Victim can, and so a second contest is arranged for sunset.

■ "I shall arrange it at the sunset," says Tlotoxl. Originally, he continued: 'Of course two men fight better when the one challenges the other. There is less vigour in a contest made for entertainment.' It was this that prompted Tonila's line, "Ixta could challenge the other" – which comes across as something of a *non sequitur* on screen, since the reason for Ixta making a formal challenge to Ian has been lost!

Tlotoxl prepares to sacrifice the Perfect Victim.

In the garden, Cameca shows the Doctor a leaf whose sap is used medicinally to induce sleep.

■ Here, the Doctor tells Cameca that he isn't a healer: "No, no – they call me the Doctor. I am a scientist, an engineer. I'm a builder of things." (As scripted: 'I'm called the Doctor, but I'm a scientist, an engineer, a builder of things.') This speech is noteworthy for two reasons…

■ Firstly, it appears to have been inserted in response to a memo sent by BBC drama head Sydney Newman to producer Verity Lambert on 10 April 1964, asking her to 'do something in future episodes… to glamourise the title, occupation, etc. of an engineer'; Britain needed future engineers as well as scientists, he believed – therefore such an addition might 'do the country a lot of good'. Just a few weeks earlier, on 29 February, *The Guardian* had reported details of a speech given by the eminent scientist Sir Harold Hartley (1878-1972) in Oxford, warning that 'if the imbalance between the recruitment of scientists and engineers persisted, it would imperil the British economy…'

> **'The Doctor tells Cameca that he isn't a healer: "I am a scientist, an engineer… a builder of things."'**

■ Secondly, it's the first time that the lead character introduces himself as "the Doctor" – and it's interesting to note that as given on screen, 'Doctor' is something that "they" call him, not that he calls himself, necessarily!

She agrees to arrange a meeting between the Doctor and the temple builder's son.

■ The tomb is sealed, the Doctor tells Cameca: "Now surely the builder had some way of opening it?" In his novelisation, Lucarotti elaborates on the Doctor's train of thought. 'He presumed that the temple, and consequently the tomb, had been built before Yetaxa's death as the pyramid must have taken a decade to construct' – a long time to keep a corpse hanging around, he reasons. 'So when Yetaxa died someone, Ixta's grandfather perhaps, had to open up the wall from inside the tomb. Ergo, there had to be a secret entrance to steps leading up to a trapdoor… in the floor of the tomb.'

In the temple, Tlotoxl tells Barbara that Autloc will question her – but while her divinity is disputed, her servants may not see her.

Meanwhile, Ixta has called Cameca to the barracks, seeking knowledge of magic. The Doctor may be able to help him, she believes; and since Ixta is the son of the temple's builder, he agrees to meet the Doctor…

■ "Be mindful not to reveal my name,'" Ixta tells Cameca in Lucarotti's novelisation – but still, we can't help but wonder why Cameca doesn't at least query Ixta's desire to remain anonymous to the Doctor, either on screen or in print!

■ If Chapal was Ixta's father, then the tomb must have been built and sealed during Ixta's lifetime. Ixta appears to be in his early 20s – actor Ian Cullen was 24 at the time of *The Aztecs*' recording – so if Barbara is correct, and the occupant of the tomb died circa 1430, *The Aztecs* can't be set significantly later than the mid-1450s. In the Target telling, however, Ixta is Chapal's grandson – meaning two generations have passed since the tomb was built and sealed, so the novelisation's stated date of 1507 becomes plausible.

Autloc and Tonila call at Susan's cell, where the girl has been obliged to study the code of the good housewife.

In the garden, Ixta – in jaguar regalia – tells the Doctor that his father has drawn the workings of the tomb. He promises to bring the Doctor those drawings after sunset… if he triumphs in his contest against a fellow warrior. The Doctor agrees to help; alone, he plucks a leaf from the plant he studied earlier, then pierces its stem with a thorn.

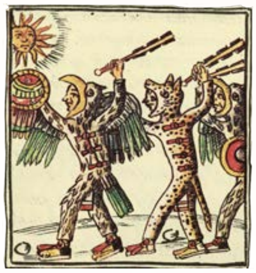
■ Stage directions required the Doctor to be 'examing' [sic] a cactus when Ixta arrived – 'with pussy mask & cloak on'. "You are the old servant of Yetaxa?" asked Ixta, prompting the Doctor to straighten up – but in the process, he scratched the back of his hand on the 'maguey cactus', leading to a deathless 'ouch!' This, of course, was supposed to given the Doctor an idea, to help Ixta overcome his opponent; he was directed to looked at the scratch on the back of his hand before telling Ixta, 'Then let us assist each other.'

■ Maguey is one of the common names for *agave Americana*, also known as the American aloe.

At the barracks, Tlotoxl is watching Ian practice swinging a club when Ixta enters. Ixta challenges Ian to fight him at sunset… bare-handed. Ian agrees.

■ GC Vaillant noted how, for the Aztecs, 'Gladiatorial combats, often to the death' symbolised the war between light and darkness – and how 'the great warrior orders, the Eagle Knights of Huitzilopochtli [*ie*, Ian] and the Ocelot Knights of Tezcatlipoca [*ie*, Ixta], likewise reflected the conflict between day and night.'

■ Interestingly: Illustrative plates in the 1962 Second Edition of Vaillant's *Aztecs of Mexico* reproduced scenes from historical sources including the sixteenth-century 'Florentine Codex'. Plate 38, for example, showed Eagle and Ocelot warriors (among others) engaging in ceremonial combat with studded clubs of the type used by Ian and Ixta; meanwhile, Plate 33a depicted pointy-hatted warriors and 'Feathered Serpent' banners, very like those seen elsewhere in the serial…



At the temple, Autloc expresses his belief that the gods have sent Yetaxa to tell them to end human sacrifice. If the Aztecs defy the gods, Barbara foresees the "total destruction" of their civilisation.

■ "Famine, drought and disaster will come…" prophesies Barbara – thinking, presumably, of the two-month-long Siege of Tenochtitlan in 1521, when Cortés and his indigenous allies starved the Aztec capital into submission.

In the garden, the Doctor gives Ixta a cactus thorn that will drain his opponent's strength, if scratched on the inside of his wrist. In the temple, Barbara tells the Doctor that Ixta is Ian's opponent – but before the Doctor can go to warn Ian, Tlotoxl has him arrested for breaking the law by visiting Yetaxa at this time.

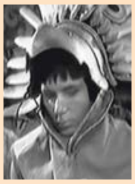
■ The Doctor's verbal responses to his arrest ("How dare you!", and so on) were all ad-libbed, since the script gave only the line: 'I portest [sic], let me go, etc. etc.'

As the Doctor is taken to the barracks, Autloc tells Barbara that he will have him released. Ian and Ixta's contest has already begun by the time the Doctor is led into the barracks…

■ On the face of it, Aztec champion versus pallid schoolmaster ought to be no competition – something Lucarotti tries to account for in his novelisation, when Ian ponders his strategy: 'The problem was to bring the contest to a wrestling match as quickly as possible so that he could use a mixture of techniques – all-in, judo and karate – of which he was confident the Aztecs knew nothing.'

WHERE ELSE HAVE I SEEN…?

DAVE [*aka* DAVID] ANDERSON



Aztec Captain

Other *Doctor Who* appearances *Marco Polo* (1964) as Caravan Warrior/Palace Guard (both uncredited); *The Crusade* (1965) as Reynier de Marun; *The Time Meddler* (1965) as Sven; *The Daleks' Master Plan* (1966) as Egyptian Warrior (uncredited).

TV appearances include *The Avengers: Build a Better Mousetrap* (1964) as Gordon; *Up Pompeii!: Lysistrata the Peace Treaty* (1970) as Lieutenant Prescius; *The Omega Factor: St Anthony's Fire* (1979) as Dan.

Film appearances include *Gregory's Girl* (1980) as Gregory's Dad.

IAN CULLEN (1939-)

Ixta

Other *Doctor Who* appearances *Dark Eyes: X and the Daleks* [Big Finish audio drama] (2012) as Nadeyan.

TV appearances include *Kidnapped* (1963) as David Balfour; *Department S: The Bones of Byrom Blain* (1970) as Special Branch Man; *Z Cars* (various episodes, 1969-75) as PC/Det Con Skinner; *Blake's 7: Seek-Locate-Destroy* (1978) as Base Commander Escon; *Return of the Saint: Signal Stop* (1978) as Sergeant Taylor.

KEITH PYOTT (1902-68)

Autloc

TV appearances include *The Quatermass Experiment: State of Emergency* (1953) as Cabinet Minister; *The Big Pull* (1962) as Air Vice-Marshal Collins; *Out of This World: The Dark Star* (1962) as Asst Com Lucas; *The Avengers: The White Dwarf* (1963) as Professor Richter/*The House That Jack Built* (1966) as Pennington; *R3: A Sudden Change of Programme* (1965) as Ennals; *The Corridor People: Victim as Birdwatcher* (1966) as Bishop; *Out of the Unknown: The World in Silence* (1966) as General Harboard; *The Prisoner: The General* (1967) as Waiter; *Late Night Horror: The Bells of Hell* (1968) as Commander Shotcroft.

Film appearances include *Village of the Damned* (1960) as Dr Carlisle; *The Phantom of the Opera* (1962) as Weaver.

WALTER RANDALL

Tonila

Other *Doctor Who* appearances *The Crusades* (1965) as El Akir; *The Daleks' Master Plan* (1965-66) as Hyksos; *The Invasion* (1968) as Patrolman; *Inferno* (1970) as Harry Slocum; *Planet of the Spiders* (1974) as Guard Captain.

Other TV appearances See *The Fact of Fiction: Inferno* [**DWM** 436].

JOHN RINGHAM (1928-2008)

Tlotoxl

Other *Doctor Who* appearances *The Smugglers* (1964) as Josiah Blake; *Colony in Space* (1971) as Robert Ashe.

TV appearances See *The Fact of Fiction: The Smugglers* [**DWM** 437].

The Doctor shouts a warning to Ian – but Ixta scratches Ian with the thorn nonetheless. Ian gains the advantage – but then the thorn takes effect. Soon, Ixta has the woozy Ian at his mercy. Barbara arrives, demanding Ixta stop. "If you are Yetaxa, save him," Tlotoxl tells her – indicating Ian.

The Bride of Sacrifice

FIRST BROADCAST: 6 JUNE 1964

Barbara snatches a knife from a warrior's belt, threatening to slit Tlotoxl's throat if her 'servant' dies…

■ Stage directions described how Barbara tightened her grip on the knife: 'There is no doubt in anyone's mind that she means it. Tlotoxl knows it. Slowly he shakes his head at Ixta.'

Ixta lowers his club, and the Perfect Victim declares the contest ended. Autloc orders the Doctor released. Back at the temple, Barbara learns from Autloc that the next sacrifice will take place in three days' time, when an eclipse of the sun is due. At the barracks, Ixta swears he'll kill Ian next time – but until then, he and Ian can be friends.

■ Here, Ixta tells Ian: "Did you yourself not say, 'Use stealth, surprise your enemy'?" It's meant as a reference back to Ian's line in the previous episode, given shortly before he felled Ixta with his thumb – but as detailed above, the word 'stealth' was omitted from Ian's scripted speech on that occasion, when Ian had actually said he'd use "cunning" to surprise his enemy…

Soon thereafter, Ian overhears as Tlotoxl asks Tonila to help him destroy the false goddess…

■ "If she dies, she is mortal," Tlotoxl tells Tonila, who promises to prepare a certain mixture… without Autloc's knowledge, insists Tlotoxl. Writer John Lucarotti would again return to the idea of a mysterious Mesoamerican poison in his script for *Child of the Sun God* (first broadcast 1969), an episode of the Gerry and Sylvia Anderson 'Supermarionation' series *Joe 90* – in which a bogus high priest of the 'Amaztecs' tries to sacrifice eponymous secret agent 90 to Huitzilipotchtli!

In the garden, Autloc talks to Cameca, who carries cocoa beans – which she hopes the Doctor will prepare. Cameca goes to the Doctor, who asks her about the sign of a coiled serpent, carved into a stone on the garden wall; it's the Yetaxa sign, she replies. When Cameca accidentally-on-purpose spills her bag of beans, the Doctor offers to make cocoa.

■ "The drinking of cocoa has its own special meaning," Cameca tells the Doctor. We'll discover that in making the cocoa, he's made a proposal – but what sort of proposal, exactly? In 1576, Bernal Díaz del Castillo (1492–1581), one of Cortés' *Conquistadors*, published his *Historia verdadera de la conquista de la Nueva España* ['True History of the Conquest of New ►

◄ Spain'] – in which he described a banquet in the company of the Aztecs' last Emperor Moctezuma/Montezuma II (c 1466-1520). In a nineteenth-century English translation: 'Every now and then was handed to [Moctezuma] a golden pitcher filled with a kind of liquor made from the cacao [sic], which is of a very exciting nature...' (For 'very exciting', read 'aphrodisiac'.) Del Castillo continues: 'I saw about fifty large pitchers filled with the same liquor brought in all frothy. This beverage was also presented to the monarch by women, but all with the profoundest veneration...' Most likely this was the source of the popular legend – that for Moctezuma, and by extension the Aztec people, chocolate was a "love potion", as Autloc so delicately puts it. Whatever the Doctor's proposing, intentionally or otherwise – marriage isn't the half of it...!

At the temple, Ian warns Barbara that Tlotoxl and Tonila are plotting against her – and persuades her that the best thing to do is leave. Ian hides when Tlotoxl and Tonila arrive. Tlotoxl offers to end their conflict, asking Barbara to drink a draught with them as a sign of friendship. Seeing Tlotoxl surreptitiously poison the bowl, Ian waves a warning to Barbara... who smashes the bowl when Tlotoxl and Tonila refuse to drink from it first.

■ Stage directions called for a shot of 'Bubbling liquid on floor' – implying acid, perhaps? More than mere poison, certainly!

Tonila rushes off. Barbara tells Tlotoxl that she is not Yetaxa – but if he speaks out against her, she'll have the people destroy him. Meanwhile, the Doctor has made cocoa for himself and Cameca – meaning he has declared his love, says Cameca. She accepts his proposal!

■ ... whereupon William Hartnell gives his impression of a man who's just sat on a maguey cactus! In the stage directions: '[Cameca] reaches out and touches him. Doctor Who looks absolutely shaken...'

■ Why so 'shaken', though? Because he's *still married*, perhaps? To Susan's grandmother? To Susan's grand*father*...?

> **'Is the Doctor already married to Susan's grandmother? Or grand*father*?'**

Beside the sacrificial area, Tlotoxl hears Autloc and Tonila discuss Susan...

■ "Her intelligence far exceeds that of the others," says Tonila, "and she has knowledge of things known only to the priests..." History's repeating – since Coal Hill schoolgirl Susan's uncanny, curriculum-busting knowledge had led Ian and Barbara to investigate her domestic circumstances in *100,000 BC* (aka *An Unearthly Child*, 1963).

With Autloc gone, Tonila tells Tlotoxl how Susan had said she'd only marry someone of her own choosing...

Later, Tonila escorts the Perfect Victim to Susan's Cell.

■ Here, Autloc refers to the *Annals of Cuautitlán*, part of a post-conquest manuscript, the *Codex Chimalpopoca* – which indeed describes the Aztecs' cosmic mythology.

The Doctor agrees to make a cup of cocoa for Cameca.

Until he's sacrificed to the Sun God at the time of the eclipse, the victim's every desire is granted... and he desires to marry Susan. When Susan refuses, Tonila promises to tell Tlotoxl: "For this you will be most severely punished."

Meanwhile, Cameca gifts the Doctor a brooch bearing Yetaxa's sign – given to her by Ixta's father the night before he disappeared.

■ What was Ixta's father up to when he disappeared however many years ago? The answer, perhaps, lies in a tale from ancient Egypt: see *Tomb Raiders* box out.

At the temple, Tlotoxl and Tonila tell Barbara that someone who has spoken out against the priests' teachings will suffer their tongue and ears to be pierced with thorns on the 'Day of Darkness'. Barbara requests her servants to be present at that time; Tlotoxl promises to arrange it.

■ Here, several of Lucarotti's stage directions were ignored – perhaps because they proved awkward to 'block' in rehearsal.

At the barracks, the Doctor outlines to Ian his theory that a tunnel leads from the garden to the tomb; Ian agrees to meet him later that night.

Autloc promises to support Barbara when she intervenes to prevent the sacrifice – but reveals that Susan is the person whom Tlotoxl plans to punish immediately beforehand.

Later: Ixta sees Ian sneak out of the barracks... and follows him.

■ In the script, Ian and Ixta had (separate) beds in the barracks – 'Cautiously Ian slips out of bed, and tiptoes out' – rather than laying side-by-side on the floor, as seen on screen.

In the garden, Ian helps the Doctor shift the stone, revealing a tunnel entrance. Taking a torch from the Doctor, Ian goes through.

■ The Doctor's pencil torch had previously featured in *Inside the Spaceship* (1964).

Ixta approaches the Doctor, telling him the stone must be replaced to stop the garden from flooding. The tunnel, it transpires, is a watercourse leading from a lake in the hills...

■ According to Ixta, there's "a small gate near the entrance by the lake" that is "opened and closed often" – so it's fortunate, for Ixta's purposes, that it's about to open while Ian's inside it.

In the tunnel, Ian hears the stone replaced... then the sound of rushing water.

■ In Lucarotti's later *Joe 90* adventure, hero Joe will also find himself trapped in a rapidly flooding tunnel connected to an 'Amaztec' tomb...

DOCTOR WHO The Day of Darkness

FIRST BROADCAST: 13 JUNE 1964

Ian pushes a stone in the ceiling marked with Yetaxa's sign... and climbs up.

■ In Lucarotti's novelisation, Ian discovers a shaft studded with stone hand- and foot-holds, staggered at three-foot intervals: 'Ian estimated that there must be eighty of them to climb to reach the temple.' Looking down the shaft, Ian catches sight of a human skeleton – that of Ixta's long-disappeared father, he realises, who fell to his death when one of the protruding stones disintegrated under his weight.

In the garden, the Doctor begs Ixta to move the stone, but Ixta refuses – thinking he's vanquished his rival Ian at last. Soon, Ian emerges from a secret exit in the side of Yetaxa's slab...

■ To Barry Newbery's consternation, the timber frame of the scenery altar is clearly visible: "No-one had told me where they wanted Ian to arrive in the tomb when he climbed up from the waterworks," he recalled in a feature on the DVD release. "Had I known that was happening there would have been stonework there, or something..."

Stepping out into the tomb, Ian takes cord from around Yetaxa's skeleton and uses it as rope

to hold the door into the Temple open. Passing through, he startles Barbara. The tomb door closes… with the cord running beneath it. The Doctor arrives, and is surprised to see Ian has survived. Ian volunteers to fetch Susan from the seminary.

■ “How does that door work?” the Doctor asks Ian – who tells the Doctor not to worry: “I’ve got it licked.” As scripted, however, Ian replied, quite straightforwardly: ‘A counter-balance.’

Susan, however, has been taken to the barracks – where Tlotoxl orders Ixta to guard her. Alone, Ixta tells Susan that Ian is dead… but then Ian appears.

■ What’s Ian doing here in the barracks? In the previous scene, Barbara confirmed her belief that Susan was at the seminary – and so Ian had headed off in that direction. In the Target telling, Lucarotti has Ian tell Barbara: ‘“… knowing Ixta, she won’t be in the seminary… he’ll keep her a prisoner in his quarters.”’ Presumably Ian had the same lucky hunch *en route*, and went to the barracks instead…

Ian KOs Ixta.

■ “Where are we going?” asks Susan. “The TARDIS,” replies Ian. As scripted, Ian was then directed to pick up his bundle of clothes while asking, ‘How was school…’ [sic] – to which Susan replied, ‘Not much better than yours in England…’

As dawn approaches, he and Susan return to the temple, where the travellers are at last reunited.

■ It’s bound to take Ian some time to get there and back, the Doctor tells Barbara – because, as he explained in a line lost from the script, ‘The seminary’s outside the town.’ (Doubtless the line was cut because Ian and Susan are actually returning from the barracks, thanks to Ian’s sudden intuition.)

■ What they need to open the door, says the Doctor, is a pulley. “But the Aztecs don’t have the wheel,” protests Barbara. Indeed, but not for lack of mechanical ingenuity – without beasts of burden to pull carts and so on, the New World civilisations had no reason to develop the wheel.

■ Originally, the Doctor told Susan: ‘My dear child, I can’t tell you how glad I am to see you… but we have no time to waste just now…’ On screen, however, this became: ‘My dear Susan. I’ll tell you how glad I am to see you later on. Come along. Don’t waste time.’ Could it be that William Hartnell didn’t understand (or approve of) the slightly slangy construction ‘I can’t tell you…’ – hence this slightly stilted alternative?

They haul on the cord to raise the door… but it snaps.

■ Originally, it was Ian’s idea to try the cord ‘over the back of the throne’.

TOMB RAIDERS

We’re never told outright what Ixta’s father was up to when he disappeared from the garden, all those years before – neither in the televised version, or in the novelisation (where Ixta is the temple builder’s grandson). Logically, the body of the High Priest Yetaxa must have already been *in situ* when Ixta’s father disappeared – so why was he going back inside the tomb? To rob it, evidently, and not for the first time – hence the brooch he gave to Cameca, which “came from Yetaxa’s tomb”.

This part of the narrative owes more to ancient Egyptian lore than Aztec history – since it’s remarkably similar to a legend of the probably-fictitious pharoah King Rhampsinitus, as told by the Greek scholar Herodotus in Book II of his *Histories* (circa 440 BCE). As translated in the mid-1800s by George and Henry Rawlinson with John Gardner Wilkinson, the story goes that the hugely wealthy Rhampsinitus proposed to build ‘a vast chamber of hewn stone’ to store his silver’ – but that the builder he commissioned, ‘having designs upon the treasures’, built into its outside wall ‘a stone which could easily be removed from its place by two men, or even by one’ (just like the serpent stone in the garden wall). The story continues: ‘Time passed, and the builder fell sick… finding his end approaching, he called for his two sons and related to them the contrivance he had made in the king’s treasure chamber… Then he gave them clear directions concerning the mode of removing the stone, and communicated the measurements, bidding them carefully keep the secret’ (just like the mysterious ‘drawings’ supposedly left with Ixta). The father died, and so his sons ‘went by night to the palace, found the stone in the wall of the building, and having removed it with ease, plundered the treasury of a round sum…’

At the barracks, Tlotoxl vows to break Autloc’s faith in ‘Yetaxa’ – and orders Ixta to strike Autloc down with Ian’s club. Ian and Susan heads off to the garden, intending to let the Doctor and Barbara into the tomb from the other side…

■ As scripted, Ian and Susan’s departure prompted the Doctor to tell Barbara: ‘I’m sure this is sensible, my dear. But in case it doesn’t work – I have another idea…’ An apparent jump between the shot of Ian and Susan leaving and the two-shot of Barbara and the Doctor suggests that – unusually, for the time – this fairly significant line was edited from the videotape; for technical reasons, perhaps?

In the garden, Ian and Susan find Autloc lying unconscious. The Aztec Captain and his guards arrive – then Ixta appears, accusing Ian. As Ian and Susan are led away, the recovering Autloc calls them servants of a false goddess.

At the barracks, Tlotoxl tells Tonila his plan to ensure the people see the false Yetaxa depart the land on the Day of Darkness – when in fact, he intends to have her bricked up.

■ “I had a vision… of a room with three walls,” Tlotoxl tells Tonila. “The false Yetaxa shall be placed in that room and the fourth wall added…” Tlotoxl’s ‘vision’ is exactly that, since immurement – death by walling-in – is not known to have been practised by the Aztecs. There are historical instances, however, of heretical priestesses suffering this appalling fate – such as Vestal Virgins of ancient Rome who were found to have broken their vow of chastity.

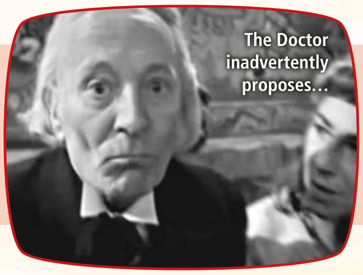
■ Lucarotti omitted this scene from the Target telling. Instead, Tlotoxl and Tonila return to the temple, where Tlotoxl tells Barbara: ‘“Your servant, Ian, is to die for striking down the High Priest of Knowledge and your handmaiden will be doubly punished for attempting to escape the scourging and piercing with thorns. Now her eyes will be put out.”’ (Eurgh!) Since the Doctor hasn’t transgressed the law, he’s led away to the Garden. Barbara no longer faces the threat of being walled up; instead, Tlotoxl tells her to ‘“Sit there until Huitzilipotchtli accepts our perfect sacrifice and as he gives light back to the earth your entrails will tell the Aztec nation of your deception.”’ (Double eurgh!)

The Doctor is carving a pulley wheel in the garden when Cameca suggests she intercedes with Autloc on Ian’s behalf…

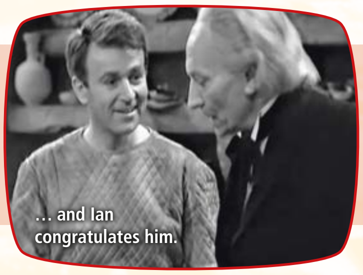
■ “If it is your wish,” Cameca tells the Doctor, “let our marriage be postponed.” Here, Hartnell appears to have disregarded the stage direction: ‘Doctor Who nods his head. He is deeply touched…’

■ In the Target telling, Lucarotti makes us privy to the Doctor’s thoughts as Cameca hurries away to find Autloc: ‘The Doctor stared after her. In another world, in another time, he mused…’

… and so Autloc is persuaded to visit Barbara in the temple. Autloc believes Barbara when she accuses Tlotoxl of plotting against Ian and Susan ►



The Doctor inadvertently proposes…



… and Ian congratulates him.

First against the wall: Ixta’s death scene squeezed into Lime Grove.

The Doctor pockets the keepsake from Cameca.

◄ **– but although he may be able to help Susan, Ian is too closely guarded.**

■ This scene is almost entirely rewritten in the novelisation. Here, Autloc describes the manner of Ian's impending demise to Barbara: "'Ixta will throw him from the parapet just before the darkness comes.'" This prompts Barbara to demand: "'What manner of people are you? ... who wallow in virtue and in bestiality? You Aztecs are schizophrenics.'" Barbara's blurted-out "'You Aztecs'" at last confirms Autloc's suspicions that Barbara is not Yetaxa's reincarnation: "'You are not of our nation... A god you may be, but none of my knowing.'"

In the garden, Autloc gives Cameca an ornament proving the title to his house with which to distract Susan's guard... then sets off for the wilderness.

The next day, Ixta and Tonila escort the Perfect Victim from the barracks to the temple – the Captain having been instructed to follow with Ian and Susan, whose punishment will precede the victim's sacrifice.

■ Playing the victim, Andre Boulay stumbles over his scripted line, "I thank Tonila for his many courtesies' – and substitutes the meaningless "gratitudes" for 'courtesies'!

At the temple, the Doctor has begun to assemble his pulley, with which he hopes to raise the door to the tomb. He tells Barbara to ask Autloc to release Ian and Susan at the ceremony...

■ "What, in front of everybody?" queries Barbara – who then shushes the Doctor's reasoning short! As scripted, he told her that he'd only need a moment to open the door, then: 'We can all slip through and be inside the Tardis [sic] before they realise what's happening.'

... but Barbara is shocked to learn from Tlotoxl that Autloc has gone. Cameca tries to strike a deal with the Captain – Autloc's ornament, in exchange for a blind eye to Ian and Susan's escape – but Ian seals it with a knockout blow, then takes the Captain's head-dress. As the eclipse draws near, Tlotoxl and Tonila plot the sequence of events.

Barbara tells Autloc some home truths.

'Startlingly, Autloc identifies Barbara with another divine figure entirely: "Another god who was taken by those who opposed him and crucified."'

Susan arrives at the temple, followed by Cameca. The Doctor tells Cameca that she can't stay – despite her hopes. Finding the prisoners gone, Tlotoxl orders Ixta to kill the treacherous Captain, then rushes to the sacrificial area. He raises his knife to stab Barbara... but Ian, standing in the Captain's place, stays Tlotoxl's arm – who calls for Ixta.

■ In Lucarotti's novelisation, Tlotoxl doesn't attack Barbara. Instead, the High Priest sneers at her when she tries to prevent Susan's punishment: "'Must I then order warriors to restrain you as you witness the thorns being thrust in and her eyes being gouged out?'" (Treble eurgh!) Ian chooses this moment to reveal himself, throwing the thorns over the parapet...

Barbara rushes to help the Doctor and Susan with the pulley. Beside the altar, Ixta confronts Ian. They duel with clubs.

■ A few moments ago, Tonila told us how "The Perfect Victim stands before the people" – but where are these assembled masses, exactly? The cityscape backdrop – painted by Brian Bishop – shows the streets below, but thronging crowds are nowhere to be seen.

■ Choreographed by Derek Ware, the pre-filmed fight sequence featured Billy Cornelius (as Ian) and David Anderson (as Ixta).

■ Partway through Cornelius stumbles back into the 'sacrificial stone' – causing it to move.

Eventually, Ian contrives to use Ixta's own weight against him, and propels him over the parapet to his doom.

■ Ixta is seen lying dead on the ground below – but since the Lime Grove cameras couldn't get an overhead shot, Ian Cullen stood against a vertical canvas on which flagstones had been painted; the picture was then rotated 180 degrees by means of 'reverse scan'.

■ The action is much simplified in Lucarotti's novelisation – in which Ian dazzles the oncoming Ixta with light from the Doctor's pencil-torch, causing him to fall from the parapet. Ian then shines the light in the assembled Aztecs' faces – 'When Tonila's was lit up, he sank babbling to his knees' – giving his friends time to raise the tomb door.

At last, the travellers get the tomb door open; it closes on Tlotoxl and Tonila. As the sun is eclipsed, Tlotoxl sacrifices the victim.

In the tomb, the Doctor places the brooch given to him by Cameca on the slab... then changes his mind, and pockets it before he enters the TARDIS, after his friends.

Later: the Doctor and Susan tell the schoolteachers that although the ship has stopped... it seems to be still moving.

■ As scripted, the worried-looking Doctor remarked upon Ian's improved personal hygiene – 'I'm glad you've bathed and changed, Chesterton' – before declaring 'We have a mystery here.'

■ Originally, it was the Doctor who told Barbara that his instruments said the ship was 'stationary' – prompting Susan to ask, 'Oh, have we arrived, Grandfather?' (like she wouldn't have been able to tell!).

"Perhaps we've landed on top of something," says Ian. "Or inside something," says Barbara.

■ The stage directions required Barbara's ship-mates to 'all look at her' here... but if they do, we don't get to see that.

■ *Next Episode: Strangers in Space.*

FURTHER INFO

DVD

COMPANY BBC Worldwide/ 2entertain
YEAR 2002/ 2013 [Special Edition]
CAT NO BBCDVD 1099/3689
AVAILABILITY Deleted/Out now

VIDEO

COMPANY BBC Video
YEAR 1992
CAT NO BBCV 4743
AVAILABILITY Deleted

NOVELISATION

COMPANY WH Allen & Co PLC/ Target Books
YEAR 1984
BOOK NO 88
AUTHOR John Lucarotti
AVAILABILITY Out of print

AUDIOBOOK

COMPANY AudioGo Ltd
YEAR 2012
NARRATOR William Russell
AVAILABILITY Out now

TOTAL ECLIPSE OF THE (EVISCERATED) HEART

The Aztecs takes place some time after 1430 – if Barbara's dating of the artefacts in Yetaxa's tomb is to be believed – and before Cortes' landing in 1519. But can we date it more precisely than that? The serial concludes with the passing of a predicted solar eclipse... and thanks to NASA's World Atlas of Solar Eclipse Paths, which records every total, annular and hybrid solar eclipse that has been or will be visible between 2000 BCE and 3000 AD, *The Fact of Fiction* observes that three total eclipses (where the Moon completely covers the Sun) were visible from parts of the Aztec Empire (present-day Southern Mexico, more or less) between 1430 and 1519. The first clipped the southernmost fringes of the empire from around 13:52 hours on 17 June 1452; the second (a hybrid eclipse – total only in sections) crossed the entire area from around 20:34 on 13 February 1477; and the third passed over its northern and easternmost parts from around 21:40 on 8 August 1496. In addition, an annular eclipse (where the Moon is too far from Earth to completely cover the Sun) would have been just about visible from Aztec lands at around 15:25 on 28 May 1481. You decide which best fits *The Day of Darkness*: *eclipse.gsfc.nasa.gov/SEatlas*

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The Perfect GENTLEMAN

Following his initial appearance in *The Talons of Weng-Chiang*, George Litefoot became one of *Doctor Who*'s most popular and enduring characters. We pay tribute to Trevor Baxter, the actor who brought the Professor to life.

FEATURE BY **TOBY HADOKE**

Trevor Baxter, who has died aged 84, was best known to *Doctor Who* fans for having played the genial pathologist George Litefoot in the 1977 serial *The Talons of Weng-Chiang*. Professor Litefoot contributes to some terrific scenes, notably in Part Two where the polite Victorian gentleman tries not to make tribeswoman Leela (Louise Jameson) uncomfortable at dinner, and so eschews both plate and cutlery in order to eat with his hands.

Later on in the serial, Litefoot teams up with theatrical impresario Henry Gordon Jago (Christopher Benjamin). The two very different characters – Jago all bluster and bravado, Litefoot considered and intelligent – complemented each so well that there was talk of giving them a starring role in their own spin-off series. “He was wicked person, Trevor,” says Christopher with affection. “A wicked, quite naughty person. But he was delightful and he was very, very clever. I had to put up with him always getting the better of me in any argument or joshing. He was a raconteur and an intellect.”

Tom Baker, who played the Doctor in *The Talons of Weng-Chiang*, feels that, “Trevor Baxter and Christopher Benjamin created the best double act in a *Doctor Who* script that I can remember. They were simply heaven.” Philip Hinchcliffe, the story's producer, observes that, “Not only was Trevor a delightful man, he was an excellent actor and gave a beautifully nuanced performance in *Talons*, which greatly added to the overall success of the production.”

For Trevor, *Doctor Who* was just one credit on an impressive CV which covered a 50-year career as an actor on stage and screen. He was born in Lewisham, the son of a postal worker, and educated at Dulwich College. There, he was considered a bad influence on the other boys, but was often chosen for reading aloud in class.

BBC
DOCTOR WHO
THE TALONS OF WENG-CHIANG
The TOM BAKER Years 1974-81

Trevor saw acting as a vocation. “I always felt dedicated to the theatre,” he said, “called to be an actor, from the age of about five.” At just 16, he secured a place at RADA.

Trevor's subsequent theatrical career took him to the Royal Shakespeare Company, the Manchester Royal Exchange (where he appeared in *What the Butler Saw* with Kate Winslet), the Bristol Old Vic, the Donmar (playing Polonius to Alan Cumming's Hamlet) and Gloucester, where he appeared opposite Warren Mitchell's King Lear.

Aside from *Doctor Who*, Louise Jameson worked with Trevor on a US tour of *Twelfth Night*. “We lectured and performed at a dozen or so universities,” she recalls. “I was pregnant and took a very nasty tumble on the ice in Wisconsin and without a murmur he took over all my lecture/workshop duties so I could have the necessary bed rest. That bump is now a very healthy 33 year old. Occasionally we were given accommodation on the campuses and Trevor considered it a badge of honour that some of the students filed a complaint – there was too much partying and noise in his room in the wee small hours!”

Trevor was a writer too. He was skilled at adapting Oscar Wilde and a number of his own plays were also staged. One of his plays, *The Last Evensong*, was directed by *The Singing Detective*'s Jon Amiel and broadcast by BBC1 in 1985. Christopher Benjamin considers that Trevor was “a very good writer, but rather a difficult writer. I think his plays were deeply intellectual and too much for a lot of people, which made him very sad.” Trevor was working on a new play at the time of his death – an apocalyptic state-of-Britain piece set in a nursing home.

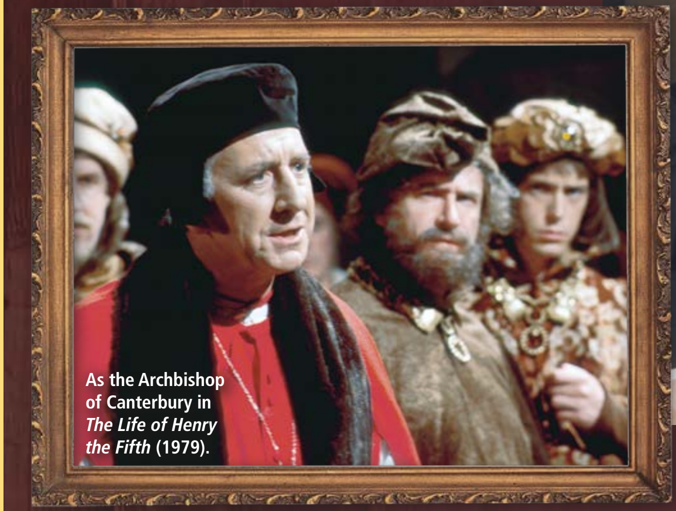
Later in life Trevor was beset by poor health, but this didn't stop him recreating the role of ►

Opposite page and below: Trevor with Tom Baker in *The Talons of Weng-Chiang*.

Above left: Recording *The Talons of Weng-Chiang* in January 1977.

Above right: The story was first released on DVD in 2003.

“Trevor Baxter and Christopher Benjamin created the best double act in a *Doctor Who* script that I can remember. They were simply heaven.”
Tom Baker



As the Archbishop of Canterbury in *The Life of Henry the Fifth* (1979).

Joining a distinguished cast in *The Apple Cart* (1975).

◄ Professor Litefoot for Big Finish. He was initially approached for the one-off audio reading *The Mahogany Murderers* in 2008, which he performed alongside Christopher Benjamin, and responded with great enthusiasm. "Trevor was so vibrant, so brimming with energy, so perfect on every take," says Big Finish producer David Richardson. "He was full of the joy of life, and his cup was always full rather than half empty. He loved people, and people loved him."

Big Finish created the *Jago & Litefoot* spin-off series that had once been mooted for television. Trevor and Christopher enjoyed 13 seasons of eccentric adventures on CD, in what has become one of Big Finish's most popular ranges. One of the series' writers is author and critic Matthew Sweet. "Big Finish brought Trevor into my life," he says, "but really he'd been there since 1977. He was perfect company. He was a voracious reader, a gifted gossip and a scrupulously honest friend. We'd meet every couple of months for lunch and a trip to a gallery – we shared a taste for slightly unfashionable Victorian painters. Being on dialysis limited his intake of liquids, so we decided never to bother with tea or coffee, and only drink champagne. He knew he was living on extra time and was utterly at ease with the idea. It sharpened his appreciation of everything – art, music, people – and of Professor George Litefoot, who had given his acting career an unexpected Late Period.

"In October 2014 Trevor went into hospital," continues Matthew. "When I arrived to see him he seemed in a bad way. We had quite a sustained conversation in which he clearly believed we were not in a ward at King's College Hospital, but at a table at the Trocadero in the 1950s. I sat and held his hand, and thought what a great night out it would have been. When visiting time was over I was sure I'd said goodbye to him for the last time. But a day later I returned to find him sitting up in bed. And the day after that, the *Doctor Who* fans on the hospital staff had got wind of his presence, and he was holding a small convention at his bedside."

Christopher Benjamin admired how Trevor coped with his illness. "He was very brave and courageous person. Those years playing Litefoot and suffering dialysis twice a week – courage of a high order."

Trevor was still working until the end. Ian Atkins produced *The Jago & Litefoot Revival* for Big Finish, in which our heroes encounter the Tenth and Eleventh Doctors. "Both Trevor and Christopher asked for reference materials," says Ian. "While the results from both men were superb, Trevor's energetic reading of the mercurial Tenth Doctor belied the idea of an actor who fitted recording in around dialysis. His reading of a section where Litefoot sums up the Doctor is the most gorgeous thing I've heard at Big Finish, and shows a thoughtful, careful skill which he brought to all of his performances."

Trevor's passing has left those who knew and worked with him feeling bereft. Among them is Louise Jameson: "Imagine my joy when Big Finish mooted the *Jago & Lightfoot* audio series where I could regularly listen to the wit, knowledge and wisdom of this fabulous man. He had a generous heart and I am richer in spirit for having known him. I'm really, really sad at Trevor's passing. I can genuinely say I loved him."

David Richardson last heard from Trevor on 13 June. "We exchanged emails before he was admitted to hospital. He wrote: 'Recording *Jago & Litefoot* has been a privilege and a joy – excellent scripts, immaculate direction, the fun, the badinage with the ever good-natured Christopher. Not forgetting the doughnuts! I shall always think of Moat Studios [where Big Finish records most of its output] and our days of recording with great affection. I think we did good work. I have the big bonus of a developing friendship with Christopher.'"

Jago and Litefoot have enjoyed 13 seasons of eccentric adventures on audio.

Christopher himself feels "massive sorrow at losing such a good friend. When we first worked together we got on very well but it was only through doing *Jago & Litefoot* that we became such good friends. It became a very fond and loving relationship and I feel very, very sad that he's gone."

Matthew Sweet speaks for many when he says, "I'll miss his habit of scandalising the other diners by bellowing the punchline of a risqué story. I'll miss the sight of him through the glass of the recording studio, pretending, while seated, to be running away from the giant rat of Weng-Chiang. But most of all I'll miss his gentle, civilising influence. Oh, Prof, what will we do without you?"

The last word should go to the Doctor himself: "The clever lads at Big Finish spotted the possibility and Jago and Litefoot delighted three more generations of *Who* fans. Christopher is still here and there and everywhere, thank the gods. But we are now bereft of Trevor Baxter who charmed and delighted everyone with his delicate style and warm personality. To be with him in the green room was to be in a little paradise of joy.

I won't forget Trevor, he just compelled the affection that was so willingly given by everyone including me, a sad but grateful Tom Baker."

BIG FINISH
CHRISTOPHER BENJAMIN & TREVOR BAXTER
FROM THE WORLDS OF DOCTOR WHO
JAGO & LITEFOOT
INVESTIGATORS OF INFERNAL INCIDENTS
SERIES ONE

Above: The first series of *Jago & Litefoot* was released on CD in 2010.

Right: With *Jago & Litefoot* co-star Christopher Benjamin and Big Finish director Lisa Bowerman.

Trevor Baxter
18 November 1932 – 16 July 2017.

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THE DWM REVIEW

The latest *Doctor Who* episodes and products reviewed by our team.

ILLUSTRATION BY **JAMIE LENMAN**

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Big Finish continues to weave twenty-first-century *Doctor Who* creations with past stars of the series.

REVIEW BY **PAUL KIRKLEY**

REVIEWED THIS MONTH

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When *Doctor Who* returned to our screens 12 years ago, Russell T Davies was so wary of "fan-servicing" (to use its pre-watershed variant) they didn't even dare utter the word 'Gallifrey' for two years.

These days, though, all bets are off – which is why the most recent series featured a cameo from a hermaphroditic hexapod last seen 43 years ago, while the Christmas Special is set to pick up where we left off in October 1966. ("Previously, on *Doctor Who*... actually, how long have you got?")

Big Finish has never had any such qualms about crossing time streams. But it's only in the last couple of years it's been allowed to play in the sandbox of twenty-first-century *Who*, gifting the world such hitherto unimagined delights as River Song canoodling with the Sixth Doctor and Peter Davison's Roman holiday being interrupted by the Weeping Angels.

The latter was one of the highlights of last year's *Classic Doctors, New Monsters* set, which is now back for more, minus Sylvester McCoy, but with Tom Baker bumping into the monsters on his behalf. Except, of course, you can't really bump into the Vashta Nerada – "the shadows that melt the flesh" being one of those classic Steven Moffat creations that favours exploiting primal fears over squeezing a man into a rubber suit.

The setting for *Night of the Vashta Nerada* – an abandoned fairground world at night – is deliciously creepy, in a *Scooby-Doo* sort of way, as the Doctor and a hunting party on the trail of a mysterious predator learn the hard way that the skeletons aren't confined to the haunted house.

It's a taut, tense script from John Dorney, in which the listener is often one step ahead of the luckless cannon-fodder, and in which Pam Ferris is clearly having a blast playing against type as a gung-ho mercenary looking for her latest trophy kill. Fellow national treasure Tom Baker is also in fine fettle as a Doctor who's witty, wise and full of righteous fury in the face of callous indifference from the corporate blowhards who just want to get the rides running again. "Do you think you can kill the

DOCTOR WHO
NEW MONSTERS
TOM BAKER, PETER DAVISON, COLIN BAKER AND PAUL McGANN IN
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CLASSIC DOCTORS
NEW MONSTERS
VOLUME TWO
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JACQUELINE PEARCE
JAN RAVENS
BIG FINISH
FULL CAST AUDIO DRAMA

dark?" he booms at one point. That's the perfect movie tagline for this terrific, nerve-jangling thriller right there.

Fifth Doctor adventure *Empire of the Racnoss* is *Medea* – the Greek revenge tragedy about a spurned princess who murders her own children – but with spiders. I know: only in *Doctor Who*, right?

Scott Handcock's script is a deft exercise in world-building, depicting a society where complex personal and political alliances and enmities have escalated into full-scale civil war. There are so many betrayals, reversals and double-bluffs from the rival claimants to the Racnoss Empire, in fact, that it stars to get a bit wearing, especially when it's all conducted at such a screeching pitch. But it's clever stuff nonetheless, and all credit to Adjoa Adhoh who, as the Empress, more than matches her screen forebear Sarah Parish for sheer to-hell-with-it commitment. It's a hissing, gurgling, shrieking, chattering masterclass in *Doctor Who* monster acting. I just feel for whoever had to wipe down the pop shields in the studio after this one.

(A word of praise, also, for the attention to detail shown by sound designer Russell McGee, who created the story's ambient background tones using "the mating sound of the jumping spider, and a tonne of reverb". Which, let's face it, is as close to a sex scene as we're ever likely to get in *Doctor Who*.)

The team behind *Night of the Vashta Nerada*. From left to right: producer David Richardson, Tom Baker, Pam Ferris, Lorelei King, Emma Lowndes, Matt Devitt, writer John Dorney and director Barnaby Edwards.

The Carrionite Curse starts with the Sixth Doctor playing the clown – literally – at a children's party. "Some of the parents took one look at my clothes and made assumptions," he explains. Oh dear. Before long, though, he's been recast as a warlock, charged with casting out the titular crones from the Black Country in the 1980s, in a story that serves as both prequel and sequel to 2007's *The Shakespeare Code*.

> **Who can argue with anything that gives us Tom Baker, Peter Davison, Colin Baker and Paul McGann doing the mash, doing the monster mash?**

You can see the logic of this particular Doctor-monster pairing: it is words, not numbers, that form the building blocks of Carrionite science – and if there's anyone better suited to weaponising language, it's the Sixth Doctor, who attacks the enemy by bellowing things like "flagitious", "flapdoodle" "foofaraw" and (an old favourite) "pusillanimous" at them. Pip'n'Jane would be proud.

Simon Guerrier's hocus-pocus black comedy has fun with the idea of witch trials in the age of the Datsun Cherry, with the petit bourgeois head of the local council acting as Witchfinder General in what amounts to an unholy mash-up of *The Crucible* and *Keeping Up Appearances*.

There's also a perfectly lovely scene inside the TARDIS library where two books of significance are consulted. One is a certain children's story about a boy wizard, the other the lesser-known *Reminiscences of the Peculiar* by Professor George Litefoot. That good old George should still be saving the world from beyond the grave – in the very month we said goodbye the wonderful Trevor Baxter – feels both sad and entirely fitting.

Finale *Day of the Vashta Nerada* hits the ground running with a thrilling cold open in which is a single Vashta, bred in captivity by scientists aboard a scientific research station, is isolated and magnified to millions of times its actual size. As people in the Big Finish green room are fond of saying: it looks amazing in your head.

After that, Matt Fitton's story – a companion bookend to John Dorney's opener – shakes down into a more standard base-under-siege tale, playing out like a 70s disaster movie as the Eighth Doctor and the space station crew run for their lives from the genetically modified shadow critters. It doesn't want for energy or excitement, but did leave me slightly pining for the slow, creeping dread of 1975's *The Ark in Space*, which approached similar material with considerably less frenzy.

Really, though, who can argue with *anything* that gives us Tom Baker, Peter Davison, Colin Baker and Paul McGann doing the mash, doing the monster mash? It's worth saying, also, in a summer when *Doctor Who* finds itself inextricably bound up in gender politics, that while it might be four men with their names over the title, the cast of these stories is overwhelmingly female, with women playing all the antagonists, as well as filling the more traditional companion-of-the-week roles. So full credit to the writers and director Barnaby Edwards, and take a bow Pam Ferris, Adjoa Adhoh, Lorelei King, Emma Lowndes, Lisa Kay, Maya Sondhi, Adèle Anderson, Jacqueline Pearce, Jan Ravens and more. ▶

FROM THE WORLDS OF
DOCTOR WHO
THE LIVES OF
CAPTAIN JACK
STARRING
JOHN BARROWMAN
CAMILLE CODURI AND RUSSELL TOVEY
BIG WE LOVE STORIES

Jack Harkness was pushing boundaries and popping taboos in *Doctor Who* long before it was fashionable, and new box set *The Lives of Captain Jack* catches up with the irrepressible, omnisexual time traveller at four distinct points in his life, each inspired by on-screen events.

Guy Adams' *The Year After I Died* finds our usually effervescent hero, angry and embittered after being abandoned by the Doctor and Rose, living a hermit's existence, Obi-Wan-style, on an Earth ravaged by the Dalek assault seen in 2005's *The Parting of the Ways*. But after joining forces with an idealistic young journalist he quickly gets his groove back, leading a rebellion against a sinister (and topical) plot to exploit desperate refugees.

James Goss' larky script has something of a Douglas Adams vibe to it.

In *Wednesdays for Beginners* – James Goss' delightful two-hander for John Barrowman and Camille Coduri – Jackie Tyler's humdrum reality of post office queues and pound shops is interrupted when a mystery man with tight trousers and a nice bum moves in at number 52. Before you know it, they're teaming up to save the world from… well, the usual, in a funny and poignant story that – fair warning – contains several musical numbers.

Remember the Tenth Doctor's parting gift of a date night for Jack and Midshipman Alonso Frame (the adorable Russell Tovey)? Turns out a no-strings fling is too much to expect in the *Doctor Who* universe and, in *One Enchanted Evening*, the star cross'd lovers experience a violent case of *coitus interruptus* when they're attacked by a carnivorous alien beetle played by Katy Manning. I swear I'm not making this up.

James Goss' larky script has something of a Douglas Adams vibe to it (less charitably, it also reminded me of Eric Saward's 1985 Sixth Doctor radio play, *Slipback*), while Manning's *Mother Nothing* is the campest villain this side of Harrison Chase: "I've always done my best," says Jack, earnestly. "It's all anyone can do." "Aaaw, stitch it on a cushion for me, would you?" she retorts. How I'd love to hear the Daleks say that.

And finally – or firstly, if you want to get technical – *Month 25* takes us back to when Jack was the hotshot young buck of the Time Agency, in a story that finally addresses those missing two years our man was searching for when we first encountered him during the Blitz. As a bonus, we even discover his real name, as slipped to writer Guy Adams by Russell T Davies himself.

It's an action-packed finish to a set that succeeds in remaking Captain Jack as the dashing matinee idol of Saturday teatimes circa 2005. And John Barrowman, naturally, radiates enough megawatt enthusiasm to power a warp star. Best just to surrender and have done with it.

DOCTOR WHO
SHORT TRIPS
FLASHPOINT
SHERIDAN SMITH
ANDREW SMITH
BIG WE LOVE STORIES

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
TOM BAKER AND LALLA WARD IN
THE MOVELLAN GRAVE
BY ANDREW SMITH
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING POLLY WALKER CHRIS JARMAN
FULL CAST AUDIO DRAMA
BIG

Just time for two honourable mentions, both from the pen of Andrew Smith. *Short Trips: Flashpoint* is a mini-space epic that feels more like a *Star Wars* spin-off than *Doctor Who*, but is notable for the return of the magnificent Sheridan Smith, who narrates the tale as the Eighth Doctor's companion, Lucie Miller. Coming so soon after Nicola Walker's turn in the *Short Trips* booth, we really are being spoilt rotten lately.

Flashpoint is narrated by Sheridan Smith, who reprises her role as Lucie Miller.

In *The Movellan Grave*, meanwhile, Smith returns to the era of *Full Circle* – his 1980 script for Tom Baker and Lalla Ward – for a delightful tale in which an archaeological excavation unearths a crashed Movellan spaceship in the rubble beneath what will become the M25. The fact the story is actually *set* in 1980 (and what rotten luck for *Doctor Who*'s most disco robots to have lain dormant for 2,000 years, and then missed the 70s by mere months) brings a pleasing sense of events coming… well, full circle. And the Movellans themselves, of course, are fresh from a fleeting, fan-pleasing cameo opposite Peter Capaldi's Doctor, after an absence of 38 years. Which I suppose brings us full circle, too. DWM

TALKING BOOKS

Doctor Who and the Web of Fear
Written by Terrance Dicks
BBC AUDIO

The novelisation of *The Web of Fear* is peak Terrance Dicks, serving as a rattling, pot-boiling *Doctor Who* yarn, while cramming six episodes' worth of telly into a relatively modest page count without it feeling wanting. It's also the first TV story that Terrance ever worked on as a backroom boy, so there's an extra frisson to the book that charges this slick and exciting audiobook edition.

It's easy to wax lyrical about *The Web of Fear*; it's one of *Doctor Who*'s greatest, and the book is a copper-bottomed classic. Terrance even gifts the first meeting between the Doctor and the future Brigadier Lethbridge-Stewart, a pivotal moment cruelly withheld from the TV version due to production bean counting.

David Troughton makes a welcome return to the classic audiobook range, once again bringing his towering oratorical talents along. It's no understatement to say he's one of the country's finest actors – that's obvious from the range of characters he conjures into being with nothing more than an inflection or quick change of tone. Nowhere is David's skill more evident than in the affectionate warmth he gives to his father's Doctor; a bit of gravel, the impish mischief, the quick-witted brilliance, it's all there. And he's clearly done his homework – if you didn't know better, you'd think the late Jack Woolgar had popped by the studio to give his Sergeant Arnold one last time.

The Web of Fear has plenty of action to keep the sound designer busy; this is bursting with atmosphere, from an opening that's full of menace, to echoey London Underground tunnels and Yetis that roar and growl with more savagery than they did on TV. The above-ground battle between Lethbridge-Stewart's troops is an aural delight, and the background musical score helps things along nicely.

BBC
DOCTOR WHO
AND THE WEB OF FEAR
TERRANCE DICKS
READ BY DAVID TROUGHTON

All in all this is a must-buy release of one of Terrance Dicks' best *Doctor Who* books, given life by one of the best actors to ever work on the series.
MARK WRIGHT

Martin Parsons for Honalee Media Ltd presents

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The Fifth Doctor,
All Creatures Great and Small,
The Last Detective

COLIN BAKER
The Sixth Doctor,
Blakes' 7,
The Brothers

LOUISE JAMESON
Leela, EastEnders,
Bergerac

JOHN LEESON
Voice of K9, The Sarah Jane
Adventures, Blake's 7

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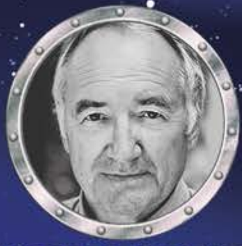

MICHAEL KEATING
'The Sun Makers,' Blake's 7,
EastEnders

BOB BAKER
K9 creator, Scriptwriter Doctor
Who, Wallace & Gromit

TONY HARDING
K9 designer, Visual Effects
Designer Doctor Who, Bergerac

PRENTIS HANCOCK
'The Ribos Operation,' Space
1999, Survivors

PAUL LAVERS
'The Androids Of Tara,'
The Onedin Line, Doctors

ROSALIND LLOYD
'The Pirate Planet', Who Dares
Wins, Only Fools & Horses

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SHORT STORIES

BBC BOOKS RRP £12.99
WRITTEN BY Richard Dinnick

Doctor Who: Myths & Legends

BBC
DOCTOR WHO
MYTHS & LEGENDS
EPIC TALES FROM ALIEN WORLDS

The wheeze of this short-story anthology is that we're reading – as the strapline puts it – 'epic tales from alien worlds'. None of the 14 stories is set on Earth, so there are no historical eras or modern-day dramas. Instead, the action takes place in the early period of Time Lord history – what they call the Dark Time – and have been handed down through the generations. They have become myths and legends: tales with a moral or satirical edge. And the further into the book you read, the more it becomes apparent that these myths and legends are familiar archetypes. As the contents page handily points out, each story is based on a famous fable from human history. If you don't know the originals, nothing will be lost – the stories still work on their own terms. But an understanding of, say, the Argonauts or Daedalus and Icarus will mean you get something extra.

The fun starts in the collection's introduction, which is said to be an essay written by Chancellor Drakirid, historian to the Bureau of Ancient Records on Gallifrey. It sets up the format, telling us that we're about to experience various adventures from Gallifrey's colonial past. (These myths, you see, are universal so have occurred on other planets as well as in Earth's past.) There's also a word of caution for readers. 'It can sometimes be difficult to establish whether everything that is contained within these pages,' it reads, 'is unequivocally true or simply embellished myth.'

Opening story *The Mondas Touch*, for example, riffs on the legend of King Midas. But whereas that monarch from Greek mythology was cursed to turn anything he touched into gold, here we have a queen who acquires a silver gauntlet that converts people into Cybermen. It's a good illustration of what this anthology is doing – taking an age-old parable then adding a *Doctor Who* twist. In the case of *The Mondas Touch*, of course, it also leads to a punning title. The story is one of the book's standout entries and elaborates the original myth in smart ways. As Queen Lydia grows drunk on power with her cyber-augmented palace guards, you get a real sense of dreadful inevitability.

Doctor Who has done this kind of thing before, of course. On television, there have been a number of serials that are influenced by Greek mythology. The story of the Trojan horse was dramatised in 1965's *The Myth Makers*; Jason's quest for the Golden Fleece was retold in a space-age setting in 1978's *Underworld*; a siren featured in 2011's *The Curse of the Black Spot*; and the mythical Minotaur has been referenced numerous times (1968's *The Mind Robber*, 1972's *The Time Monster*, 1979's *The Creature from the Pit*, 1979-80's *The Horns of Nimon* and 2011's *The God Complex*). Spin-off shows have also got in on the act. The fourth season of *Torchwood* reused the story of Tithonus, who was cursed with immortality, while a 2007 episode of *The Sarah Jane Adventures* featured a creature who could turn people to stone like the mythical Medusa. So it's clearly fertile ground for storytelling, especially in a series like *Doctor Who*, which has the freedom to go anywhere and any when.

However, the collection's introduction also contains something of a surprise. It talks about the recurring appearances in these stories of a 'scheming member of our own Time Lord race', but tips us off that he won't recur that often. This is largely a Doctor-free anthology. He does crop up now and again, though only fleetingly and in only a handful of stories. *The Mondas Touch*, for example, sees the Twelfth Doctor pop in to investigate the queen's new toy, while the Sixth Doctor appears in *The Terrible Manussa*, which is a fun mash-up of the Medusa myth and the Mara (a snake-like entity that first appeared on TV in 1982's *Kinda*). Because every story is from a new character's point of view, the name Doctor is never actually used.

> **By mining the show's back catalogue of icons, it's exploring the mythology of *Doctor Who* itself.**

That's not to say that this book lacks *Doctor Who*-y-ness. Far from it. In fact, every single story features a character or a race previously seen in the television series. As well as Cybermen and the Mara, there's a panoply of Sontarans, Daleks, Autons, Ice Warriors, Vogans, Weeping Angels, Jagaroth, Xeraphin and Macra. There are also guest spots for famous Time Lords: the Master features – in multiple guises – in *The Unwanted Gift of Prophecy*; Omega is the central character of *The Evil and the Deep Black Sky*; and Rassilon appears in a couple of stories. So it's therefore not just the mythology of ancient human civilisations that this book is concerned with. By mining the show's back catalogue of icons, it's also exploring the mythology of *Doctor Who* itself.

Unlike multi-author anthologies, this entire book is written by one person: Richard Dinnick. It's impressive how many interesting spins on established legends he's come up with, and it's fun to see how *Doctor Who* characters or monsters have been carefully selected. Dinnick hasn't just picked the Daleks or the Master or Sutekh at random – there's a logic behind the choices to make sure they click with the particular myth being retold. The text is also supported by some super illustrations by artist Adrian Salmon, whose classy, monochrome drawings (two per story) are dramatic and stylish.

With no stories set on contemporary Earth or in human history, the tone that dominates this anthology is hardened science-fiction. There are big ideas, spaceships, alien planets, unfamiliar rituals, epic battles, intergalactic wars, and lots of characters with made-up, difficult-to-remember names. This can sometimes mean that the point-of-view characters lack distinction, as if the myth element is overshadowing them. It must also be said that a couple of stories are built on explaining not-very-exciting continuity issues. But there's also plenty of variety and Dinnick's prose is very readable and evocative.

As well as *The Mondas Touch*, the best stories include *The Unwanted Gift of Prophecy*, which is a fun time-travelling adventure for the Master's wife Lucy Saxon; *Defiance of the New Bloods*, an engaging thriller about a Sontaran rebellion; and *The Jeopardy of Solar Proximity*, which sees the Ice Warriors and Daleks do battle. The book's final entry, *Pandoric's Box*, is an exciting tale about Rassilon that has a surprise cameo and ends on a witty pun.

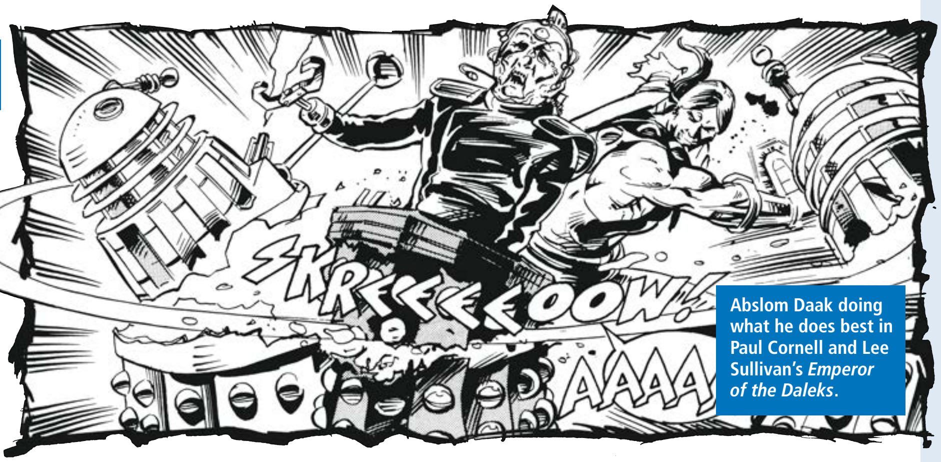
But the best story must be *The Angels of Vengeance*. It features – have you guessed? – the Weeping Angels and uses them in a very interesting way. The bulk of the story is a courtroom drama: a murder trial intermingled with flashbacks to explain what happened. The twist is that it takes place on a planet where imprisoned Angels are used as a punishment. If you're found guilty of murder, they'll send you back in time and there are severe penalties for anyone who then tries to contact their younger self or family (a practise known as backsliding). The story is based on the myth of the three Furies, vengeful deities in Greek mythology, and combines a neat idea with plenty of intrigue. **IAN FARRINGTON**

The Master (John Simm) and his wife Lucy Saxon (Alexandra Moen) in *The Sound of Drums* (2007). Lucy appears in the *Myths & Legends* story *The Unwanted Gifts of Prophcey*.

COMIC COLLECTION

PANINI COMICS **RRP** £14.99 **WRITTEN BY** Paul Cornell, Scott Gray, Dan Abnett, Richard Alan
ART BY Colin Andrew, Lee Sullivan, John Ridgway

Emperor of the Daleks



Abslom Daak doing what he does best in Paul Cornell and Lee Sullivan's *Emperor of the Daleks*.

Returning enemies abound in the latest collection of **DWM** comic strips from the 1990s, which sees the Doctor crossing swords with Sontarans, Daleks, Silurians, the Black Guardian and even the Eternals. With no sign of the Doctor returning to TV, the strips continued to plot their own course, making changes to the Whoniverse that would have been unthinkable in the days when it had to remain subservient to the television series.

The monster mash kicks off with *Pureblood* by Dan Abnett and Colin Andrew. It's a story reminiscent *Doctor Who Weekly*'s back up strips, largely due to Andrew's timeless pencils, which, as Abnett says in the ever-welcome supporting notes, have an air of classic 1970s British comic art. There's a sense that this is a Sontaran story featuring the Seventh Doctor and Benny, rather than the other way round, and it's all the stronger for it. We see the obliteration of the clones' homeworld – here named Sontara – and also meet pre-cloned Sontarans, leather-clad warriors who resemble a cross between Klingons and the Ogrons. The displaced Sontarans of *Pureblood* are looking for a new world to call home. Perhaps they christened their new homestead Sontar?

Filling in the gaps in *Doctor Who*' history soon became the business of the strip at this time. *Flashback*, written by **DWM**'s current comic writer in his previous incarnation of Warwick Gray and illustrated by John Ridgway, sees the Seventh Doctor showing his companion Professor Bernice (Benny) Summerfield a moment from his own history. We witness the First Doctor in full Prydonian regalia, halting a dangerous and potentially cruel experiment, and therefore driving a final nail into the coffin of his friendship with a Time Lord – who may or may not become the Master.

BBC
Paul Cornell Lee Sullivan Scott Gray John Ridgway Dan Abnett
DOCTOR WHO
EMPEROR OF THE DALEKS
PANINI COMICS

Another blast from the past kicks off Paul Cornell and Lee Sullivan's six-part *Emperor of the Daleks*. Davros is on trial for his crimes against Skaro, complete with a Dalek claw to replace his recently blasted hand. However, before he can be exterminated, the maddest of mad scientists is rescued by the Sixth Doctor and Peri.

***Emperor* fills the gap between 1985's *Revelation of the Daleks* and 1988's *Remembrance of the Daleks*.**

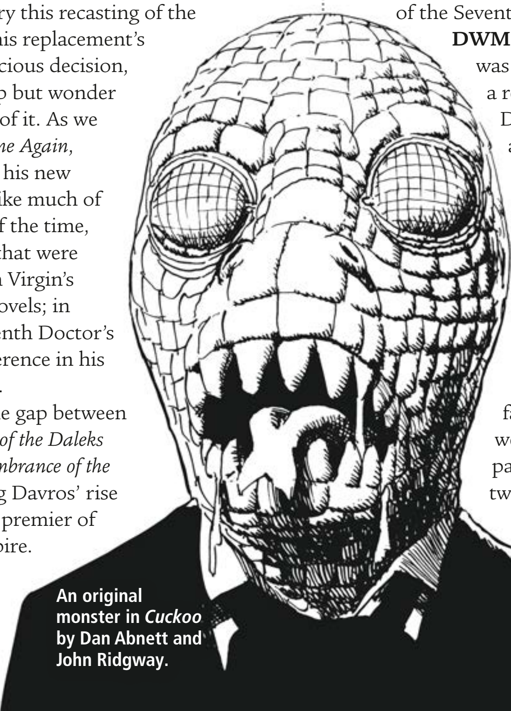
We soon learn that Sixy was acting on the orders of the Seventh Doctor. As Cornell notes in his commentary this recasting of the Sixth Doctor as his replacement's 'fixer' was a conscious decision, but you can't help but wonder what Six got out of it. As we see in *Time & Time Again*, Six doesn't relish his new position which, like much of the comic strip of the time, ties into themes that were being explored in Virgin's *New Adventures* novels; in this case the Seventh Doctor's continued interference in his predecessor's life.

Emperor fills the gap between 1985's *Revelation of the Daleks* and 1988's *Remembrance of the Daleks*, explaining Davros' rise from prisoner to premier of a new Dalek Empire. Along the way, it resurrects the previously deceased Abslom Daak, Dalek Killer and his band of ne'er do wells, the Star Tigers. While the Tigers themselves are given little to do in a story with multiple twists and call-backs, Daak is finally allowed to move on from his obsession with his dead girlfriend, one *Doctor Who*'s most notorious examples of the rightfully maligned 'women in refrigerator' trope.

Final Genesis by Gray and Andrew offers the intriguing premise of an alternative reality where the Third Doctor died in the early days of his exile on Earth; however, his legacy survives in a world where humans and Silurians live in uneasy union. The story marks the return of Ace, albeit in her unsatisfying space-soldier incarnation (created for the *New Adventures*) which bore little resemblance to the character we'd known on screen. After a quick romp through the Doctor's past lives to reassemble the Key to Time in Paul Cornell's 30th anniversary *Doctor Who* story *Time & Time Again*, we finally hit an original monster with *Cuckoo* by Abnett and Ridgway. This compelling tale sees the Doctor in 1855, apparently there to reinforce the era's unfair patriarchal society. Quieter than most of the stories presented, *Cuckoo* is something of a forgotten gem, a subtle character study of the Doctor's new role as a one-man judge, jury and – in the case of *Uninvited Guest*, the last story in the collection – executioner.

For a while, *Uninvited Guest* would mark the end of the Seventh Doctor's adventures in the **DWM** comic strip, as the decision was made to start a showcasing a revolving door of past Doctors. One of these 'missing' adventures is included here: the Sixth Doctor's *Up Among the Gods*, which acts as a coda to *Emperor of the Daleks*. Concerns about *Doctor Who*'s future at this time explain the proclivity for returning monsters. However, while the Daleks, Silurians and Sontarans were blatant fan-pleasers, the creators weren't content to merely retread past glories, but to provide fresh twists on old favourites while the world waited for the Doctor's return to our screens.

CAVAN SCOTT



An original monster in *Cuckoo* by Dan Abnett and John Ridgway.

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CROSSWORD

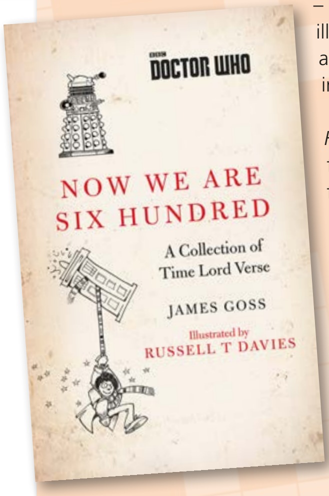
Do you know your Vardans from your Vardies? Can you solve this month's puzzle?

Win! NOW WE ARE SIX HUNDRED BOOK!

BBC Books has published *Doctor Who: Now We Are Six Hundred*, the very first collection of Time Lord verse.

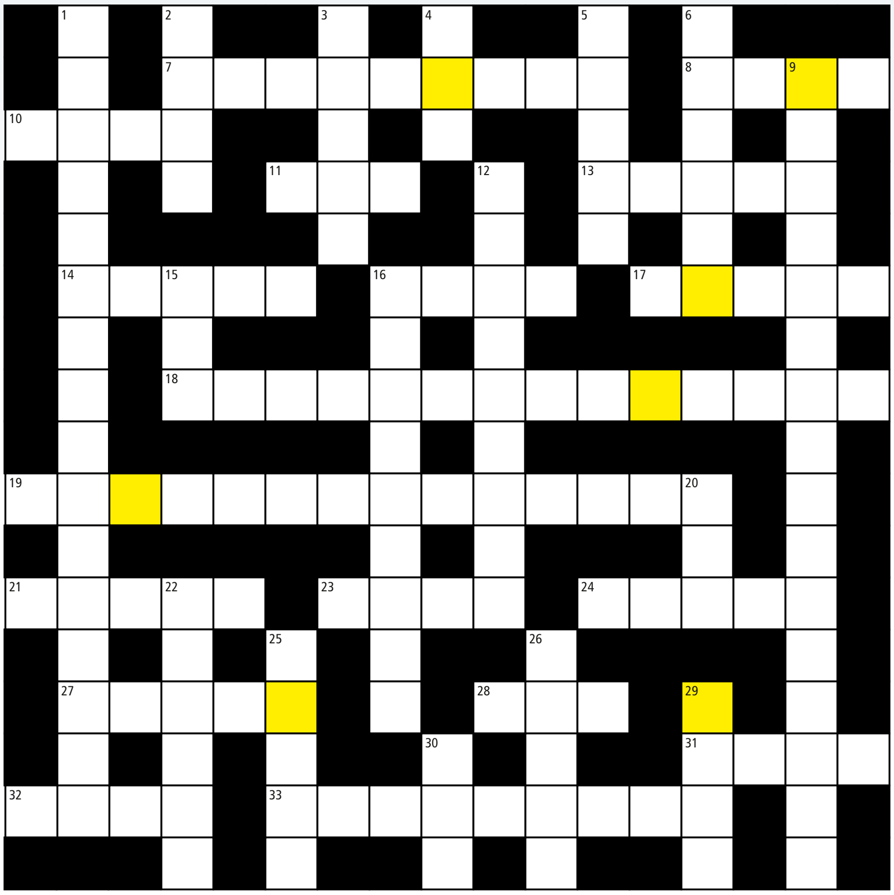
This book is a gentle and humorous riff on AA Milne's classic *Now We Are Six*. It's full of charming, funny and whimsical poems that celebrate the joys, sorrows and wonders of Time Lord life.

Written by James Goss, the book features illustrations by former *Doctor Who* showrunner Russell T Davies – his first venture as an illustrator, using the comic artist skills he developed in his youth.


DOCTOR WHO
NOW WE ARE SIX HUNDRED
A Collection of Time Lord Verse
JAMES GOSS
Illustrated by RUSSELL T DAVIES

Now We Are Six Hundred is available from 14 September from BBC Books, priced £9.99.

DWM has **FIVE** copies of the book to give away to readers who can successfully rearrange the letters in the yellow squares to form the surname of one of the actors who has played the Doctor.



ACROSS

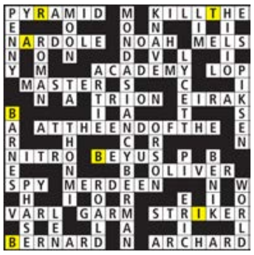
7 An alias used by the Doctor, perhaps (1,1,7)
8 (and 4 Down) Geneva issued this status when Earth was invaded by the Daleks (4,3)
10 A Moon spider, for example (4)
11 The wife of Sam Seeley (3)
13 One of the GalSec colonists (5)
14 Commander of the Thals on Spiridon (5)
16 Second-in-command of The Drum (4)
17 Creature that attacked Sea Base 4: the – (5)
18 Story which unites two Doctors (5,4,1,4)
19 (and 2 Down) Story which separated the Doctor and Bill for a long period (5,6,3,4)
21 Character who encountered the Sixth and Seventh Doctors (5)
23 Ban or Kar, for example (4)
24 (and 33 Across) Actor who makes an appearance in 18 Across (5,9)
27 She led the police to Joseph Buller's body (5)
28 Gargoyle that was resistant to the Brigadier's firepower (3)
31 Creatures that inspired *The Parliament of Fear*, Ted Moss owned one (4)
32 A Varosian (4)
33 See 24 Across

DOWN

1 Creatures from another dimension, one of which destroyed the Ninth Legion (3,6,2,5)
2 See 19 Across
3 (and 29 Down) Actor who played Sorin (5,4)
4 See 8 Across
5 The ____ of Hearts – a look suggested by the Fourth Doctor when choosing new clothes (5)
6 "______ – get Dunbar!" (6)
9 Alien scheme to invade the Solar System: the – (6,6,4)
12 Secretary to Sir Reginald Styles (4,5)
15 Creature eaten by Shockeye (3)
16 A ________ spaceship – one of the many circling Earth above the Pandorica (9)
20 The Doctor said he'd been one, in *Fear Her* (3)
22 Paris, for example (6)
25 Clara, for example (5)
26 The god of fire (5)
29 See 3 Down
30 Planet Astrid came from (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: BRABBIT

Win! TALES OF TERROR BOOK!

Tales of Terror is a new collection of 12 illustrated short stories, each featuring a different incarnation of the Doctor.

Each story also features a frightening nemesis for the Doctor to face, plus appearances from companions including Sarah Jane, Jo Grant, Ace and Donna Noble.

The tales are: *Murder in the Dark* and *Trick or Treat* by Jacqueline Rayner; *Something at the Door* and *Mark of the Medusa* by Mike Tucker; *The Monster in the Woods* and *Organism 96* by Paul Magrs; *Toil and Trouble* and *Blood Will Out* by Richard Dungworth; *The Living Image* and *The Patchwork Pierrot* by Scott Handcock; and *The Mist of Sorrow* and *Baby Sleepy Face* by Craig Donaghy. The adventures are illustrated by Rohan Daniel Eason.

Tales of Terror is published by Penguin on 7 September, and is priced £12.99. **DWM** has **FIVE** copies of the book to give away to readers – if you'd like to be in with the chance of winning one, all you need to do is answer this:

Which unlikely characters did the Doctor apparently meet in the 1965 episode *Journey into Terror*?

A Dracula and Frankenstein
B The Mummy and the Wolfman
C Abbot and Costello

BBC
DOCTOR WHO
TALES OF TERROR
TWELVE CHILLING HORROR STORIES FROM ACROSS ALL OF TIME AND SPACE

Win! RULER OF THE UNIVERSE CD BOX SET!

DOCTOR WHO
LISA BOWERMAN • DAVID WARNER • SAM KISGART
DOCTOR WHO
THE NEW ADVENTURES OF Bernice SUMMERFIELD
VOLUME FOUR: RULER OF THE UNIVERSE

Ruler of the Universe is the fourth volume of audio stories of *The New Adventures of Bernice Summerfield*. It stars Lisa Bowerman as Benny, David Warner as the Doctor and Sam Kisgart as the Master, with Annette Badland as Guilana and Hattie Hayridge as Ebbis.

Bernice Summerfield is still trapped in a dying universe with the wrong Doctor. Things have taken a turn for the worse – the Doctor has become President of the Universe and, it turns out, he's a controversial choice for the job. While Bernice works to unearth the mythical Apocalypse Clock, the Doctor's immersed in the murky world of politics and the dark forces that are working against him...

Ruler of the Universe contains four full-cast audio adventures: *The City and the Clock* and *Truant* by Guy Adams and *Asking for a Friend* and *The True Saviour of the Universe* by James Goss. It's available in September from *bigfinish.com*, priced £23 on CD and £20 to download. We have **FIVE** copies of the CD box set to give to readers who can correctly answer this:

What is the real name of actor 'Sam Kisgart', who plays the Master in *Ruler of the Universe*?

A Mark Gatiss
B Mags Ratski
C Sigma Stark

Win! THE TOM BAKER YEARS DVD!

The Doctors: The Tom Baker Years is the latest release in Koch Media's unofficial DVD series which explores the world of *Doctor Who*.

This new two-disc set features five hours of content presented by Nicholas Briggs. It includes six documentaries and a collection of in-depth interviews with the team of actors who brought the Tom Baker era of *Doctor Who* to life. There are archive interviews with Tom himself (the Doctor from 1974-81), Elisabeth Sladen (Sarah Jane Smith), Ian Marter (Harry Sullivan), Louise Jameson (Leela), Mary Tamm (Romana) and John Leeson (the voice of K9). There's also a new introduction by Nicholas Briggs and producer Keith Barnfather.

The Doctors: The Tom Baker Years is available from 11 September. It can be pre-ordered now from online retailer Amazon.

DWM has **FIVE** copies of *The Tom Baker Years* to give away to readers. If you would like to be in with a chance of winning one, simply have a go at answering the following question:

What role did Tom Baker return to play in the 2013 Anniversary Special, *The Day of the Doctor*?

A The Curator
B The Translator
C The Tractator

From the world of BBC TV's DOCTOR WHO
THE DOCTORS
THE TOM BAKER YEARS
E
MEET THE STARS FROM TV's TOP SCIENCE FICTION SERIES
2 DISC SET

Win! HANK MARVIN – WITHOUT A WORD CD!

HANK MARVIN
Without A Word
THE STUNNING ALBUM FROM
HANK MARVIN
FEATURING 14 NEW RECORDINGS

Hank Marvin's latest album *Without a Word* comprises 14 new recordings – including the theme to *Doctor Who*!

One of the most influential rock-and-roll musicians of all time, Hank is best known as the guitarist in legendary instrumental group The Shadows. The group ruled the charts during the early 1960s, achieving huge record sales worldwide. Hank has also enjoyed a long and successful solo career – as a solo artist, his top 20 albums span almost 50 years.

Hank was the very first person in the UK to own a Fender Stratocaster guitar after Cliff Richard imported the instrument from the US exclusively for him to play. Since then, generations of musicians worldwide have credited Hank as the man that inspired them to pick up their first guitar. You can read **DWM**'s interview with Hank on page 32.

Without a Word is released by Demon, and is widely available to buy on CD, vinyl and download. **DWM** has **FIVE** copies of the CD to give away to readers who can answer this:

In which episode does the Doctor play the electric guitar over the opening titles?

A *Under the Lake*
B *Before the Flood*
C *The Bells of Saint John*

HOW TO ENTER

VISIT www.doctorwhomagazine.com/competitions

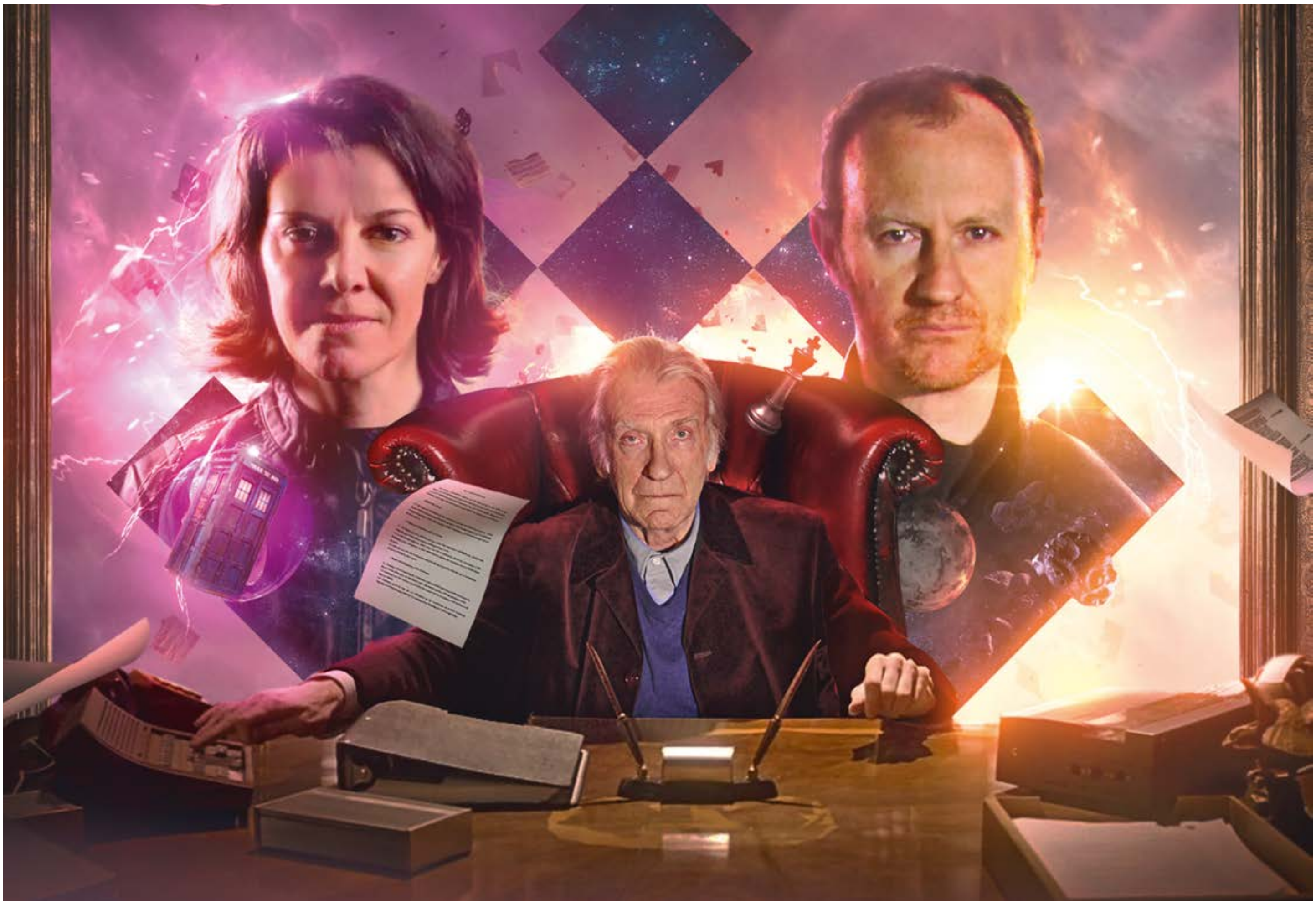
TERMS AND CONDITIONS: The competitions open on Thursday 24 August and close at midnight on Wednesday 20 September 2017. One entry per person. The competitions are not open to employees of **Doctor Who Magazine** or the printers, or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon...

We talk to the creative talents behind the upcoming *Doctor Who* releases...

AUDIO DRAMA **BIG FINISH** **RRP** £23 (CD), £20 (DOWNLOAD)
RELEASED SEPTEMBER

Ruler of the Universe



While the Fifth Doctor is facing a new life as President of Gallifrey in *Time of Office* (see page 79), another incarnation is running an entire *reality*.

Last year, *The Unbound Universe* paired Bernice Summerfield (a companion introduced in the *New Adventures* novels in 1992) with the parallel-universe Doctor played by David Warner (originally created for the *Doctor Who Unbound* audios in 2003), and their story continues in *Ruler of the Universe*.

"We didn't want to get rid of the Unbound Doctor at the end of the previous series," explains Guy Adams, who's written this new run with producer James Goss. "We wanted to make sure we left it in a position where – if we had the right ideas – we could pick it up again. James came to me and said, 'Okay, he's president of his universe. Let's add a couple of drops of *The West Wing*. What can we do that would be fun with him trying to run the universe, trying to actually be a grown up?'"

Guy ended up writing the first and third episodes, while James tackled the second and fourth, with each acting as the other's script editor. "It was a properly collaborative setup," says Guy. "It's one of the most fun things I've done at Big Finish. There is a practicality to having two writers working in each

***Ruler of the Universe*'s David Warner with Lisa Bowerman and Annette Badland.**

WRITTEN BY Guy Adams & James Goss

STARRING

Lisa Bowerman	Prof Bernice Summerfield
David Warner	The Doctor
Sam Kisgart	The Master
Annette Badland	Guilana
Jonathan Bailey	Maximilian
Hattie Hayridge	Ebbis

other's pockets, to bounce ideas backwards and forwards and create one cohesive story. I think each of the episodes stands on its own two feet, but the political threads that weave through that story flow seamlessly and very neatly."

When we rejoin the Doctor and Benny, both are missing adventure in their lives.

"The Doctor is doing his best to succeed at the sort of job the Doctor should never have," Guy reveals. "Arguably no-one should run the universe, but certainly not the Doctor! I don't think it plays to his particular skill-set, so he's miserable: he is drowning under paperwork, he's drowning under responsibility. Benny, meanwhile, is still stranded from her real home and her family, and is adrift in this universe – this dying universe that is shrinking day by day. And she's looking at the man that, with various faces, is one of her very best friends, and finding that with each new day, she ceases to recognise him, because the Doctor shouldn't be doing what the Doctor is doing. If the last series was about anything, it was really about the Doctor remembering how to be the Doctor again. This series finds him, having regained that knowledge, now no longer able to enjoy it or use it, because he's now having to become something else entirely!

"I love writing Warner's Doctor," Guy smiles. "The last series taught us the sort of humour that works for David, the sort of character moments – obviously he's an amazing actor, and he can pull *anything* off, but you like to watch an actor in a scene and see the bits where they really sparkle. I just love his surly humour." **DAN TOSTEVIN**

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
THE NEW ADVENTURES OF Bernice SUMMERFIELD
THE CITY AND THE CLOCK
BY GUY ADAMS
4.1
STARRING LISA BOWERMAN DAVID WARNER
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG FINISH

AUDIO DRAMA **BIG FINISH** **RRP** £14.99 (CD), £12.99 (DOWNLOAD)
RELEASED SEPTEMBER

The Silurian Candidate

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
SYLVESTER McCOY, BONNIE LANGFORD AND SOPHIE ALDRED IN
THE SILURIAN CANDIDATE
BY MATTHEW J ELLIOTT
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG FINISH

WRITTEN BY Matthew J Elliott

STARRING

Sylvester McCoy	The Doctor
Sophie Aldred	Ace
Bonnie Langford	Mel
Fiona Sheehan	Ruth Drexler/ Avvox
Nicholas Asbury	Chairman Bart Falco
Nicholas Briggs	Chordok
Caitlin Thorburn	Karlas
Ignatius Anthony	Gorrister
Louise Mai Newberry	Director Shen

Best title ever, right?

"I was thinking about those conspiracy theorists you hear about who believe that the world is controlled by lizard-people," says writer Matthew J Elliott. "I thought, 'Well, Silurians *are* lizard-people – what if that actually happens to be true?' And then from that, the title seemed to be too appropriate and too delicious!"

The Silurian Candidate sees the Seventh Doctor, Ace, and Mel encounter the Earth Reptiles, and explores the aftermath of their TV appearance in 1984's *Warriors of the Deep*.

"It seemed to me that there were a certain number of loose ends which could be tied up, and also expanded upon, with a further story," Matthew explains. "The question is, 'What happens in the following weeks, after the world is nearly brought to the brink of war by the Silurians at the end of *Warriors of the Deep*? How does the human race react to that? And what if the incident at the sea base was just part of a much larger scheme by the Silurians – if it was really the first stage of a masterplan?'

"*Warriors of the Deep* established that the world was split into two major blocs: the Eastern Bloc and the Western Bloc. I think at the time – because we were still in the Cold War era of the 1980s – the assumption was that the Eastern Bloc would have been specifically Russia, whereas in this one, I've treated it as though it's China. There are two major leaders for each bloc: the Chinese leader is Director Shen, and for the Western Bloc, I decided to make their leader an Australian, Chairman Falco. It would have been too obvious to go with an English actor, because it's being recorded in England, or an American, because you expect – as is the case at the moment – the leader of the Western world to be an American. So I thought an Australian might be a more interesting way to go."

The Doctor, meanwhile, is at his most manipulative.

"Ace finds herself almost challenging the Doctor – she's certainly up against him – in that she knows he's keeping secrets, and she's actually concerned about which side he might be on in the conflict – whether, on this occasion, he might actually favour the Silurians over humanity," says Matthew. "And Mel has the situation where, in the contest between the Doctor and Ace – the battle of wills, it's almost a battle of intellect – it's left to her to be the heart of the trio, and to provide the moral context for what's going on. The Doctor would prefer it if neither of his companions actually knew what it was he was up to. But the way events unfold, that's no longer a possibility, and Ace and Mel both become involved in it to different extents.

"Ultimately, it's about having faith," he sums up. "The Doctor relies upon Ace to have faith in him – which she does not necessarily have, because he isn't doing a lot to promote the notion…" **DAN TOSTEVIN**

The cast of *The Silurian Candidate*: Louise Mai Newberry, Caitlin Thorburn, Nicholas Asbury, Fiona Sheehan, Nicholas Briggs, Sylvester McCoy and Sophie Aldred.

AUDIO DRAMA

BIG FINISH **RRP** £10.99 (CD), £8.99 (DOWNLOAD)
RELEASED SEPTEMBER

The Thief Who Stole Time

August's release for the Fourth Doctor and Romana, *The Skin of the Sleek*, introduced us to Funderell (a world where you can walk on water) and Sartia (Romana's childhood best friend). The story concludes in *The Thief Who Stole Time*.

"Most of the audio stories for Tom Baker's Doctor have been an hour long," observes writer Marc Platt, "and so by necessity, they've had to be quite concise – more like chamber pieces. So it's good to have the double length, and spread the story's wings a bit. The breadth and depth of the story benefit hugely. There's more to explore, both plot- and character-wise. And we get a proper cliffhanger, too! David [Richardson, producer] was insistent that it had to be a bit of a stonker."

Indeed, *The Skin of the Sleek* concluded with a twist which shone new light on Romana's past. Where did Marc's take on her history come from?

"There's not a lot to go on," he admits. "Romana got a triple first at the Academy, and an aircar for her seventieth birthday. She had studied the flutterwing and read Beatrix Potter. But when we first met her, she was quite snooty. She came from a cosseted, privileged background, and might have been brilliant at time travel theory, but she was utterly inexperienced as far as practical travel was concerned. She's certainly mellowed since she regenerated, but we still knew nothing about what happened once she'd been spirited away from Gallifrey, nor what her fellow graduates thought of her. There must have been mutterings and repercussions. So that personal side is what I've tried to fill in."

There's much to be revealed about Funderell, too. How was that setting created?

"Funderell's only village is based on the towns around Inle Lake in Myanmar where the crops are grown on floating islands of weed, and on the floating villages in Cambodia," Marc explains. "For all the weirdness, there has to be a practical realistic thread to ground the story for the audience. I try to have all that detail in place before I start the story. I never do, of course! Ideas turn up all the time, usually involving a major rewrite before I've even finished the first draft! I invariably scribble down reams of thoughts about a location or a character, but only a fraction of that gets used. Once I have the initial setting, in this case the slow-moving sea, then I need to work out what lives on top of it and in it and how and why they live there at all.

"Quite deliberately, I wanted the planet and its inhabitants to have a timeless feel," he adds. "It's a strange, dangerous, isolated place, and there are higher powers at play. I've used a particular audio style to portray that, and it becomes an integral part of the story. It gets quite poetic, because that's something I know Tom Baker enjoys. There are echoes of Dylan Thomas' tremendous radio play *Under Milk Wood* underpinning the narrative…" **DAN TOSTEVIN**

Joannah Tincey as Sartia.

WRITTEN BY Marc Platt

STARRING

Tom Baker	The Doctor
Lalla Ward	Romana
Joannah Tincey	Sartia
Alan Cox	Eamonn Orensky
Kieran Hodgson	Klick

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
TOM BAKER AND LALLA WARD IN
THE THIEF WHO STOLE TIME
BY MARC PLATT
FEATURING ALEX WYNDHAM ALAN COX KIERAN HODGSON
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG

AUDIO DRAMA

BIG FINISH **RRP** £14.99 (CD), £10.99 (DOWNLOAD)
RELEASED SEPTEMBER

The Night Witches

In the first of a new season of *The Early Adventures*, the Second Doctor attempts to take his companions Ben, Polly, and Jamie to Russia's Winter Palace in 1782. But things don't quite go to plan…

"At that period in the show's history, the Doctor has no control of where he goes," notes Roland Moore, writer of *The Night Witches*. "They do end up in Russia, but it's 1942, outside Stalingrad, on the verge of one of the biggest battles of the Second World War – so it's obviously not where they want to be! They soon find this makeshift army base that's used by the Night Witches, who were an all-female flying group that was working for the Russian army. There were three battalions of them. They're mostly young women who had experience as pilots, and they were flying antiquated biplanes trying to disrupt the Germans from reaching Stalingrad.

"They were subjects I was looking into doing a drama about," he explains. "I've always been drawn to female-led stories, and this seemed a really epic female-led story about a group of women up against impossible odds. They had no real guns or anything on their planes, so if they were attacked, they were just at the mercy of their own flying skills. So I saw the opportunity of adapting it for a *Doctor Who* story, and did more research."

The star pilot among the Night Witches we meet here is Tatiana Kregki. "Tatiana is very much an in-control person, who's doing her bit for her country," says Roland. "She's absolutely skilled at flying planes, and dealing with some really stressful life-and-death situations. But she knows that the likelihood of her leaving this situation alive is pretty remote, and so she's torn by this sort of patriotism, but also self-survival. I think some of her traits resonate with Polly. She's this woman who takes care of her own destiny, in a way that perhaps Polly is trying to find for herself – she's quite a liberated woman from the 1960s, but hasn't perhaps found her direction in life."

At first, the pilots respond oddly to the TARDIS crew's arrival. "When the Doctor and his companions encounter the Night Witches, they get a strange reaction from the women at the base," says Roland, "particularly commander Nadia Vasnev, who immediately thinks they're spies and they've been sent to disrupt their operation. The Doctor and Polly and Ben and Jamie don't realise why they're getting this strange reaction. Other people on the base treat them like they're ghosts, or something."

When the reason for that unease is revealed, it's unsettling for the time travellers. "The Doctor has a real sense of foreboding about this," adds Roland. "He thinks they shouldn't be there, because of this reason. He doesn't really elucidate as to why, but I quite like the idea that even the Doctor is spooked by this. And obviously, things take a really dark turn for Polly as the story progresses…" **DAN TOSTEVIN**

WRITTEN BY Roland Moore

STARRING

Anneke Wills	Polly Wright/Narrator
Frazer Hines	Jamie McCrimmon/The Doctor
Elliot Chapman	Ben Jackson
Anjella Mackintosh	Tatiana Kregki
Wanda Opalinska	Nadia Vasney
Kristina Buikaite	Lilya Grankin

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
ANNEKE WILLS, FRAZER HINES AND ELLIOT CHAPMAN IN
THE NIGHT WITCHES
BY ROLAND MOORE
THE EARLY ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG

Anneke Wills (Polly/the Narrator) with Wanda Opalinska, Kristina Buikaite and Anjella Mackintosh.

TALKING BOOK **BBC AUDIO** **RRP** £10.99 (CD)
RELEASED 7 SEPTEMBER

Death Among the Stars

So far, BBC Audio's Twelfth Doctor releases have told ongoing stories, but after the events of July's *The Lost Flame*, it's back to a blank slate.

"Project editor John Ainsworth and I agreed that Brandon and Alex's storyline would conclude at the end of the '*Lost*' quartet," says range editor Michael Stevens, "so now we have a broad canvas again. The Doctor's travelling alone, and will meet new friends and foes in the next couple of stories. We wanted to have some standalone adventures for a while. But that may change again in 2018…"

For now, though, the TARDIS is heading to 2060, and Earth is about to settle its first off-world colony, on Jupiter's moon Europa. "But someone or something is already there," reveals Steve Lyons, writer of *Death Among the Stars*, "and doesn't want the colony ship to land. I wanted to tell a story about humankind venturing into space, with all the horrors that we know are waiting out there.

"I did some research, and Europa does seem to be a good candidate for future human settlement," Steve explains. "For that to have happened by 2060 – well, that might be less realistic! But I had to consider *Doctor Who* continuity, too. Most of the dates for human space exploration were set during the 1960s, and were pretty optimistic."

WRITTEN BY Steve Lyons
NARRATED BY Nicola Bryant

The story is performed by Nicola Bryant, who played companion Peri in the 1980s and has narrated a previous Twelfth Doctor audiobook. "Nicola is a terrifically good reader," Michael beams. "Her narration is warm and energetic, and she has a fine repertoire of voices. In this story, the Doctor shares his adventure with Amber Lewis, a characterful 40-something American. It's refreshing to have a more mature companion and Nicola's interpretation of Amber is endearing and hugely entertaining."

AN ORIGINAL AUDIO ADVENTURE
READ BY NICOLA BRYANT
BBC
DOCTOR WHO
DEATH AMONG THE STARS
WRITTEN BY STEVE LYONS

"Amber Lewis is a tour guide at the Kennedy Space Center," Steve elaborates, "but it's not what she dreamt of becoming. One day, the Doctor bursts into her life and suddenly she's in deadly danger. She doesn't sign up for an adventure – she just finds herself thrown in at the deep end. And the Doctor, more used to having confident companions who challenge him, perhaps isn't the best person to help her cope with that!"

What are the duo up against? "There are monsters on Europa – you can see one on the cover – but I don't want to say much about them," says Steve, "as their nature will only gradually become clear. Let's just say that, when Amber encounters them for the first time, the name of the story takes on a new meaning…" **DAN TOSTEVIN**

AUDIO DRAMA **BIG FINISH** **RRP** £14.99 (CD), £12.99 (DOWNLOAD)
RELEASED SEPTEMBER

Time in Office

After Eddie Robson wrote 2011's Big Finish Subscriber Special *The Five Companions*, script editor Alan Barnes approached him with an idea for another. It would be an hour-long story featuring the Fifth Doctor and Tegan on Gallifrey, with former companion Leela (who left the TARDIS to settle there) returning, and the Doctor finally taking up his duties as President. "Then things got shuffled about, and it didn't happen," recalls Eddie. "But the idea was always hanging around."

Last year, Alan suggested reviving it, and the result is *Time in Office*: a collection of four standalone half-hour episodes exploring that premise.

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
PETER DAVISON, LOUISE JAMESON AND JANET FIELDING IN
TIME IN OFFICE
BY EDDIE ROBSON
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG FINISH
FULL CAST AUDIO DRAMA

WRITTEN BY Eddie Robson

STARRING

Peter Davison	The Doctor
Louise Jameson	Leela
Janet Fielding	Tegan
Sheri-An Davis	Castellan Lowri
Julie Teal	Chancellor Vorena
Michael Hobbs	Arcantis
Tim Scragg	Crex
Tim Sutton	Scandrius
Jenny Lee	Kasnegar

"I thought that format was really interesting," says Eddie. "I'd always thought it could be quite a comedic one, but when he said, 'Do it as four one-parters,' I thought, 'Okay, I'm going to treat it like a sitcom – like it's *The Thick of It* on Gallifrey with the Doctor as President!' Every episode, the Doctor gets into some kind of scrape, some sort of trouble as President, and has to work his way out of it."

Eddie's the perfect man for a *Doctor Who* sitcom – he created *Welcome to Our Village, Please Invade Carefully*, a half-hour sci-fi comedy on BBC Radio 4, which happens to star Fifth Doctor actor Peter Davison. Did his experience on that influence *Time in Office*?

"A little bit, yeah," he nods. "But I was aware that it had to work as *Doctor Who* as well. So it's fairly 'comedy' in its approach, but there are bits where I reined that in a bit. Also, because *Welcome to Our Village* is done in front of an audience, you're always aware of how that's going to affect the pacing, whereas with *Time in Office*, the length of scenes and the tone of it is more similar to a normal Big Finish audio."

So what's in store for President Doctor in these four episodes? "The first one [*Period of Adjustment*] is his inauguration, so he's got to give a speech," Eddie reveals. "But he goes off on one, and announces a policy that he just sort of comes out with. And it's about the backlash that he faces for that.

"The second one [*Past Indiscretions*] is about a routine diplomatic mission which goes awry when it turns out that the Doctor has previously crossed paths with the species that they're meeting a representative of.

"The third one [*History Repeating*] is more Tegan-centric – she's bored on Gallifrey, and meets someone who promises some adventure. Meanwhile, the Doctor is visiting his old rooms at the Academy, as part of a PR stunt.

"And the last one [*Architect of Destruction*] is based around the opening of the new Capitol building, which replaces the odd coffee-lounge-looking thing they have in [1983's] *Arc of Infinity*. During the tour, things start to go a bit wrong…" **DAN TOSTEVIN**

UPCOMING RELEASES

BOOKS

THURSDAY 24 AUGUST

- ***Paper Dolls*** by Simon Guerrier, Ben Morris & Christel Dee. BBC Books, £12.99

TUESDAY 29 AUGUST

- ***Dr Second, Dr Seventh, Dr Eighth, Dr Ninth*** by Adam Hargreaves. Penguin, £4.99 each

THURSDAY 7 SEPTEMBER

- ***Tales of Terror*** by various. BBC Books, £12.99

THURSDAY 14 SEPTEMBER

- ***Now We Are Six Hundred*** by James Goss & Russell T Davies. BBC Books, £9.99

THURSDAY 21 SEPTEMBER

- ***Annual 2018*** BBC Books, £7.99

THURSDAY 28 SEPTEMBER

- ***The Doctor Who Book of Whoniversal Records*** by Simon Guerrier. BBC Books, £16.99

BOOKS – PARTWORK

WEDNESDAY 6 SEPTEMBER

- ***Doctor Who: The Complete History* Issue 53** Panini, £9.99

WEDNESDAY 20 SEPTEMBER

- ***Doctor Who: The Complete History* Issue 54** Panini, £9.99

AUDIOS

SEPTEMBER RELEASES

- ***The Silurian Candidate*** [Seventh Doctor] by Matthew J Elliott. Big Finish, £14.99 (CD), £12.99 (download)
- ***The Night Witches*** [Second Doctor] by Roland Moore. Big Finish, £14.99 (CD), £10.99 (download)
- ***Time in Office*** [Fifth Doctor] by Eddie Robson. Big Finish, £14.99 (CD), £12.99 (download)
- ***The Thief Who Stole Time*** [Fourth Doctor] by Marc Platt. Big Finish, £10.99 (CD), £18.99 (download)
- ***A Heart on Both Sides*** [Eighth Doctor] by Rob Nisbet. Big Finish, £2.99 (download)
- ***The New Adventures of Bernice Summerfield: Rulers of the Universe*** by Guy Adams & James Goss. Big Finish, £23 (CD), £20 (download)

THURSDAY 7 SEPTEMBER

- ***Survival*** [Seventh Doctor] by Rona Munro. BBC Audio, £20 (CD)

OCTOBER RELEASES

- ***The Behemoth*** [Sixth Doctor] by Marc Platt. Big Finish, £14.99 (CD), £12.99 (download)
- ***The Outliers*** [Second Doctor] by Simon Guerrier. Big Finish, £14.99 (CD), £10.99 (download)
- ***All Hands on Deck*** [Eighth Doctor] by Eddie Robson. Big Finish, £2.99 (download)

MAGAZINES

THURSDAY 21 SEPTEMBER

- **DWM 517** Panini, £5.99

Coming Soon…

TALKING BOOK **BBC AUDIO** **RRP** £20 (CD)
RELEASED 7 SEPTEMBER

Survival

Lisa Bowerman is best known to *Doctor Who* fans for playing companion Bernice Summerfield on audio, but her relationship with the show began with the final TV story of its original twentieth-century run: 1989's *Survival*, in which she played Karra.

"Without *Survival*, I wouldn't be Benny Summerfield, to be honest," she says, "so it is very significant. And regardless of its discomfort and its slightly eccentric production – we were working around BBC strikes, and the weather was hot, and there were lots of discussions about makeup and horses and god-knows-what! – I have very happy memories of it. The script was very good, but at that time *Doctor Who* was not being treated the way it is now, and they had to work on very limited budgets and expectations."

Ace (Sophie Aldred) and the Doctor Sylvester McCoy) take to the streets in the TV version of *Survival*.

Lisa Bowerman as Karra in the TV version of *Survival*.

September sees Lisa revisit *Survival* for BBC Audio, as she narrates the 1990 novelisation by original screenwriter Rona Munro.

"I think the adaptation is as classy as Rona Munro is a writer," Lisa enthuses, "so it was a nice read – and a slightly different take. I've seen *Survival* a number of times since we did it, so I was used to the rhythms and the dialogue, and then suddenly something in the book would be slightly different, and I went, 'Oh, hang on a minute, that's not there anymore – that's interesting!' It's just in the fine detail. Some of the scenes obviously had to be shortened. Some of the descriptions are a little bit more as she would have imagined as opposed to what was executed on the screen, and things like that."

WRITTEN BY Rona Munro
NARRATED BY Lisa Bowerman

With that in mind, where does Lisa's reading fall on the spectrum between recreating the feel of the original and reinventing it? "I did actually do a tiny bit of homework the night before recording it, just to try and remember how it was delivered," she reveals. "But you can get hooked up with doing it absolutely how it was on the television, rather than what actually works within the novel's storytelling. With Sylvester [McCoy, who played the Doctor] and Sophie [Aldred, Ace], I tried to pick up the spirit of the characters rather than doing an impersonation."

Lisa feels *Survival* occupies an important place in *Doctor Who* history, laying the groundwork for *Doctor Who*'s 2005 revival under showrunner

BBC
DOCTOR WHO
SURVIVAL
RONA MUNRO
READ BY LISA BOWERMAN

Russell T Davies. "It was dismissed at the time," she observes, "but I think people are now re-evaluating it, and I think it's a very, very obvious stepping stone into the modern series, when Russell T Davies brought it back with an urban setting.

"It's about survival of the fittest," she says of the story itself, "and whether or not it is morally right to force your way through as a strong person at the expense of weakness, or whether you are sympathetic enough to let everybody survive at the same time. The other major through-theme is about friendship, and the cost of friendship, and whether you're prepared to fight for it…" **DAN TOSTEVIN**

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A Heart on Both Sides

Performed in character by Sarah Sutton as Nyssa, companion to the Fourth and Fifth Doctors, the latest *Short Trips* release has its origins in *Doctor Who* fandom of the 1980s.

"There were a lot of fan magazines and, at that time, that was the only source of information we had for any *Doctor Who* rumours or gossip," recalls writer Rob Nisbet. "They all had very unlikely names, like *Jagaroth* and *Chronic Hysteresis*, and one of them was called *Opera of Doom*. I had a story in that, because they published fiction as well, and it was basically Nyssa running a medical station, and she had some robot nurses, and she had an adventure.

WRITTEN BY Rob Nisbet
NARRATED BY Sarah Sutton

"Ian [Atkins, *Short Trips* producer] remembered that story 30 years later, and his brief to me was to write something similar. But it's a completely different story to the one that was in *Opera of Doom*, because Ian wanted the involvement of the Time War and the Eighth Doctor…"

DOCTOR WHO
SHORT TRIPS
SARAH SUTTON PRESENTS
A HEART ON BOTH SIDES
BY ROB NISBET
BIG FINISH WE LOVE STORIES

A Heart on Both Sides is the result, and it's the first of two Time War *Short Trips*. Released as part of the build-up to *The Eighth Doctor: The Time War*, which launches in October, they feature that Doctor crossing paths with earlier companions against the backdrop of conflict and devastation.

"I really like the idea of the Time War, and in a series like *Doctor Who*, it can affect everything, past and present," explains Ian. "I also wanted to bring a personal scale to it, and earlier companions seemed like the perfect fit for that. What I've taken as our lead on this is [2013 mini-episode] *The Night of the Doctor*, where he talks about helping, not fighting. If the whole universe is erupting into war, as is established in the TV series, the Doctor's past companions have got to be affected. In theory, there could be loads of stories where he goes around protecting Ian and Barbara and everyone else! We've gone for a couple of interesting choices."

For Nyssa, *A Heart on Both Sides* takes place after *Terminus* (the 1982 TV serial which saw her leave the Fifth Doctor) but before *Cobwebs* (the 2010 audio in which they were reunited), and sees her serving aboard the hospital ship *Traken* with her trusty companion Dr Foster. "This Nyssa is a bit more grown up, a bit more worldly-wise," explains Rob. "She's now the controller of this medical station, so she has this status behind her.

"The planet that they land on is a service world that supplies fuel to anybody – but being close to Gallifrey, the Time Lords want it for themselves, and that is where the conflict starts. The Time War is always there in the background, and Nyssa's a bit surprised at the Time Lords' involvement – obviously she's been travelling around with the Fifth Doctor, and there was no hint of a Time War at that time, so she's a bit disturbed that Time Lords can be the enemy…" **DAN TOSTEVIN**

Sarah Sutton, who plays Nyssa, is the narrator of *A Heart on Both Sides*.

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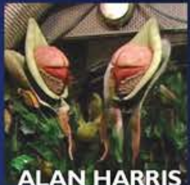

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Wotcha!

The page that was discovered in the archives of the Australian government censor.

BY **THE WATCHER**

A History of Doctor Who in 100 Objects…

#85

SAMANTHA'S HAT

Well, it's certainly been a busy month in the world of *Doctor Who*. A month of departures and arrivals, not least here at **Doctor Who Magazine**. And in one of those bittersweet coincidences that happen from time to time, mere days after we welcomed the announcement of an exciting new Doctor, we found ourselves bidding a sad farewell to a much-loved companion.

They might be separated by 50 years, but the *Doctor Who* débuts of Deborah Watling and Jodie Whittaker are milestones on the same road. There has been much talk about what a seismic shift the Thirteenth Doctor represents – and by comparison, mild-mannered Victoria Waterfield might seem a less radical contender in the show's hall of fame. But wait. Let's think about Victoria for a moment. She, and the beloved actor who played her, arrived in *Doctor Who* during one of the show's more chaotic periods. We look back now on those mid-Troughton days as a classic time – a time of Yeti and Ice Warriors, of Cyber-tombs and Emperor Daleks – but thanks to the scholarship of the show's historians, we also know that just beneath the water, *Doctor Who* was paddling frantically to stay afloat.

Deborah Watling as Victoria Waterfield in her début story *The Evil of the Daleks*.

Money was scarce, and scripts even scarcer, which perhaps explains why so many of the stories seem to retread the same ideas: bases under siege, beaches, helicopters, foam galore, three icy/snowy stories in a row, the Daleks and the Cybermen both plotting in successive serials to convert humans after first subjecting them to a series of bizarre tests in a building full of booby-traps with a slightly dodgy portrayal of a taciturn muscle-man of colour who starts off as a baddie and then heroically sacrifices himself… but I digress. The point is that, behind the scenes, *Doctor Who* was a revolving door of producers and story editors, and decisions destined to shape the show's history were being made on a wing and a prayer. One noted example was the last-minute redesign of the Ice Warriors. Another was the last-minute introduction of Victoria Waterfield.

Where did she get that hat?

I'm sure you know the story: the original plan was that the new companion would be Samantha Briggs, the sassy sixties Cilla Black-alike who teams up with Jamie in *The Faceless Ones*. With a perky attitude and a taste in hats to rival the Second Doctor's, Samantha is an enjoyable character and she might have made a fine companion. But actress Pauline Collins had other fish to fry, and she turned down the gig. Instead, the next script was hastily scoured for companion material, and the character of Victoria was born.

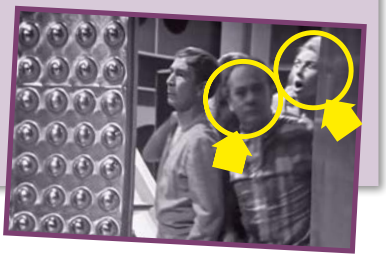
The rest is *Doctor Who* history, and the alternative now seems weird and wrong. Imagine if Pauline Collins had said yes. Picture Sam Briggs unleashing her Scouse sarcasm on Kaftan, or Varga, or the monks of Det-Sen. Would that have been better? It'd certainly have been different. The history of *Doctor Who* is riddled with roads not taken, and I know I'm far from alone in rejoicing that we'll always have Victoria, whose introduction, however eleventh-hour and unplanned, created one of *Doctor Who*'s great experimental shifts. Sam was a fun character, but she wasn't breaking new ground: she was essentially another Dodo or Polly. Instead, we got something fresh. Eighteenth-century Jamie was joined by nineteenth-century Victoria in the show's first double-whammy of historical companions. In terms of storytelling, this was something quite new: think of the opening episode of *The Web of Fear*, in which the Doctor has to explain to both of them the practicalities and perils of underground trains. To this day, Jamie and Victoria remain the show's only historical companion team-up: a quietly unique moment in *Doctor Who*.

A couple of years earlier we'd already seen the flipside, with the futuristic duo of Vicki and Steven. And the experiments have continued ever since. With the arrival of Romana, *Doctor Who* became for the first time a tale of two aliens and a robot. Extraterrestrial companions were quite the thing in the 1980s. So were non-British ones: back then, the media clutched their pearls with horror when the show had the temerity to introduce first an Australian and then an American companion. With hindsight, all of these innovations seem so natural and so obvious. Each one worked, and each one enriched the series. And now, for the first time, the Doctor is going to be a woman. Jodie Whittaker is joining Deborah Watling and all the others as a vital thread in the fabric of *Doctor Who*, weaving new colours and shapes into the whole vast, wonderful tapestry.

IN A NUTSHELL: Farewell, Debbie. Welcome, Jodie.

SUPPORTING ARTISTS *of the month*

First rule of TV acting: don't look at the camera. It might be permissible when playing one of the great tragic leads, like Hamlet, or Macbeth, or Maaga in *Galaxy 4*, but otherwise it's generally frowned upon. For this reason, the dramatic moment in *The Enemy of the World* when Astrid makes contact with Salamander's unfortunate bunch of subterranean dupes must be judged only a partial success. We're at 6:20 in Episode 6, and Astrid is trying out some switches. Click. Click-*whirrrr*. A door swings open on its hinges. The adjoining wall does its best to follow suit, but let's not be bitchy. Framed in the doorway is a gaggle of extras primed to do their best 'shocked' acting. In this regard, the tall blonde lady at the back is a definite bonus, but sadly the man at the front in the fetching striped shirt appears to be less shocked by Astrid than by the television camera he's just spotted. Yes, hello. She's over there, mate. Bless.

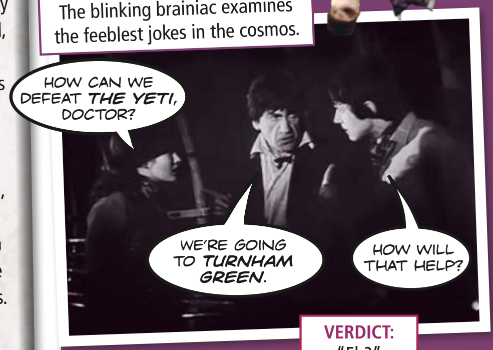


VICTORIA'S TOP TEN POP STARS

▲ MARTI WEBB OF FEAR ▲
▲ BILLY FURY FROM THE DEEP ▲
▲ CYBERMAT MUNRO ▲
▼ YETI BOO ▼
▼ KHRISONG DE BURGH ▼
▲ SUZANNE VARGA ▲
▲ LOU WEED ▲
▼ THE SCREAM ACADEMY ▼
▼ THE HUMAN KLIEG ▼
▲ ROBSON & SOME FOAM ▲

WHAT A LOAD OF RUBEISH

The blinking brainiac examines the feeblest jokes in the cosmos.



HOW CAN WE DEFEAT THE YETI, DOCTOR?
WE'RE GOING TO TURNHAM GREEN.
HOW WILL THAT HELP?

VERDICT: "Eh?"

THE *Six Faces* OF DELUSION

The Ice Warriors: don't you just love it? What with its hissing monsters, its wailing music, its shouting commander and its sonic cannon, it's tempting to put your fingers in your ears and ignore the fact that a surprising number of the characters appear to be named after obscure geographical features. Which five of the following are true, and which one have I just made up? Answer revealed at the bottom of the page.

Answer revealed at the bottom of the page.

1. Clent is a village in Worcestershire, best known for its nearby hills.
2. Arden is a historic area of central England, best known for its forest.
3. Storr is a hill on the Isle of Skye, best known for its unusual rock formations.
4. Isbur is a European river, best known for flowing through Hungary and Croatia.
5. Turoc is a former Hungarian territory, best known for now being in Slovakia.
6. Varga is a village in Hungary, best known for its leather factory.

The Six Faces of Delusion: Number 4 is a river of lies. The others are all true.

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